



JOHN CORT
PRESENTS
A NEW COMIC OPERA

66

E INCESS
WITH
ELEANOR PAINTER

Book and Lyrics by
HENRY BLOSSOM

Music by
VICTOR HERBERT

STAGED BY FRED G. LATHAM

M. WITMARK & SONS
NEW YORK CHICAGO SAN FRANCISCO
LONDON

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PRESENTS
A New Comic Opera

THE PRINCESS "PAT"
WITH
ELEANOR PAINTER



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VICTOR HERBERT

Staged by **FRED G. LATHAM**

PRICE
TWO DOLLARS
NET.

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JOHN CORT
Presents
A Comic Opera in Three Acts
Entitled
THE PRINCESS "PAT"
with
MISS ELEANOR PAINTER

Book and Lyrics by
HENRY BLOSSOM

Music by
VICTOR HERBERT

Staged by **FRED. G. LATHAM**

CHARACTERS
(In the Order of their Appearance)

MARIE	Miss LEONORA NOVASIO
THOMAS.	Mr. MARTYN HADYN
BOB DARROW	Mr. SAM B. HARDY
TONY SCHMALZ, Jr.	Mr. ROBERT OBER
SI PERKINS.	Mr. ALEXANDER CLARK
GRACE HOLBROOK	Miss EVA FALLON
GENERAL JOHN HOLBROOK	Mr. LOUIS CASAVANT
ANTHONY SCHMALZ	Mr. AL. SHEAN
PRINCESS DI MONTALDO (née Patrice O'Connor)	Miss ELEANOR PAINTER
PRINCE ANTONIO DI MONTALDO	Mr. JOSEPH R. LERTORA
BERTIE ASHLAND.	Mr. RALPH RIGGS
GABRIELLE FOURNEAUX.	Miss KATHERINE WITCHIE
ANNE WINTHROP	Miss CLARE FREEMAN
BELLA WELLS	Miss CHARLOTTE LA GRANDE
CORALIE BLISS	Miss DORIS KENYON
DOROTHY PRYME	Miss LYN DONALDSON
ELSIE SMITH	Miss KATHLEEN ERROLL
FRANCES HEDGES.	Miss UNA BROOKS
HESTER LISLE	Miss CLARA TAYLOR
MAUDE VAN CORTLANDT.	Miss LILIAN CHARLES
REGGIE CALTHORPE.	Mr. EST MORRISON
SIDNEY GREY.	Mr. JACK HAGNER
DUNCAN ARTHUR	Mr. SVEN ERIC
TEDDY THORNE.	Mr. WILLIAM QUINBY
LEE BAINBRIDGE.	Mr. CARL DRURY
JACK WICKHAM	Mr. WILLIAM COLLINS
NAT FRANKLIN.	Mr. IRVING FASK
ACHILLE MAZETTI	Mr. MARIO ROGATI

SYNOPSIS

TIME: The Present

PLACE: Long Island

Act I— Garden of General Holbrook's Home. (Forenoon)

Act II— Living-Room in General Holbrook's Home. (Evening of Same Day)

Act III— Smoking-Room at the Westmorland Hunt-Club. (The Following Night)

Musical Director Mr. GUSTAVE SALZER

Program Of Music

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Overture

Allegro

The musical score for the Overture, marked Allegro, is written for piano in 6/8 time. It consists of five systems of music. The first system begins with a treble clef and a key signature of one flat (B-flat). The right hand plays a series of eighth-note chords, while the left hand plays a single eighth note. The second system continues the eighth-note chord pattern in the right hand and adds a single eighth note in the left hand. The third system features a more complex right-hand melody with eighth-note chords and a single eighth note in the left hand. The fourth system continues the eighth-note chord pattern in the right hand and adds a single eighth note in the left hand. The fifth system is marked 'Allegro moderato' and features a treble clef and a key signature of one flat (B-flat). The right hand plays a series of eighth-note chords, while the left hand plays a single eighth note. The score includes various musical notations such as eighth notes, chords, and dynamic markings like *ff* and *sfz*.

ff

ff

sfz

sfz *sfz* *sfz*

Allegro moderato

8... (Trumpet Solo) *ten.* *Andante* *ten.* *mf molto espress.*

ten. *ten.*

poco rit. *a tempo*

ten. *molto cresc. ed allargando*

rit. *ff molto allarg.* *fff*

(Fl. Solo)

mf poco rit. rubato accel.

(Harp)

(Harp)

(Cl. Solo)

poco rit. rubato accel.

Harp

(Harp)

Harp Cadenza

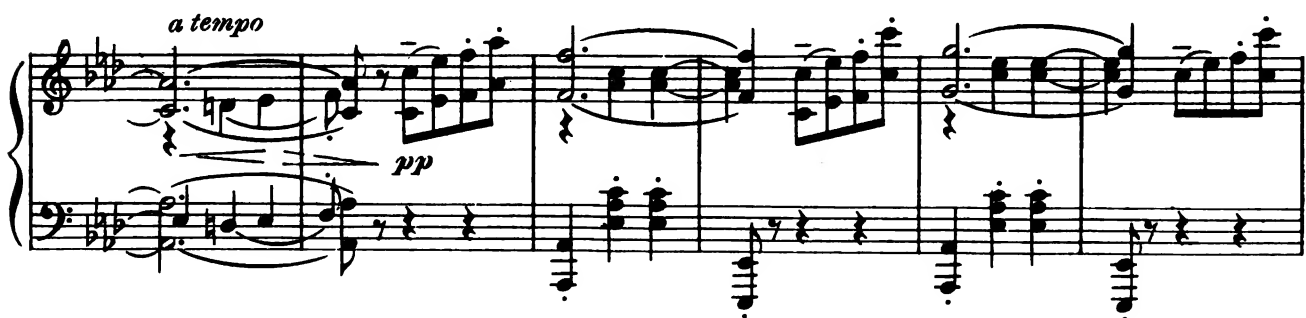
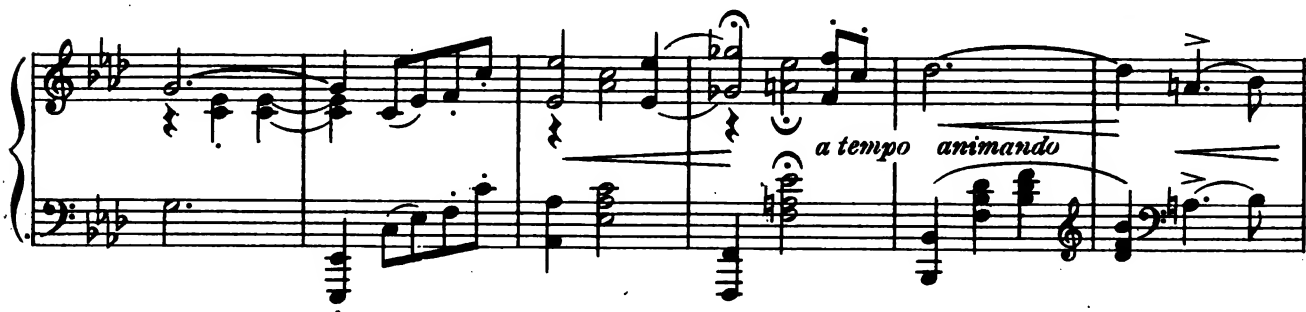
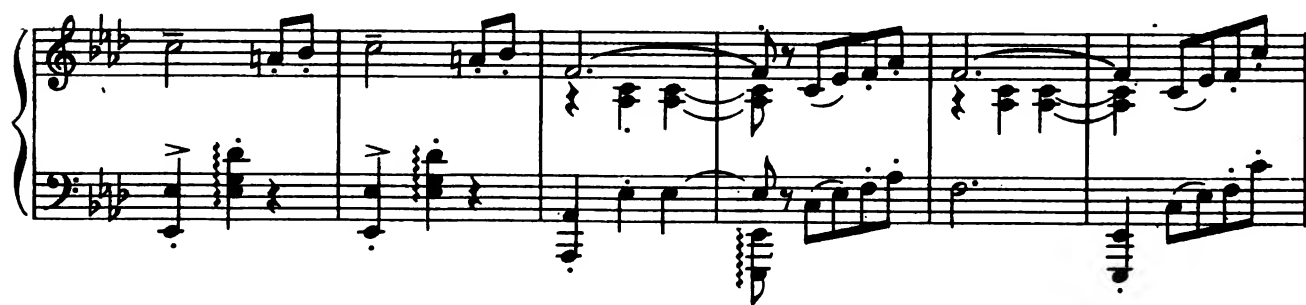
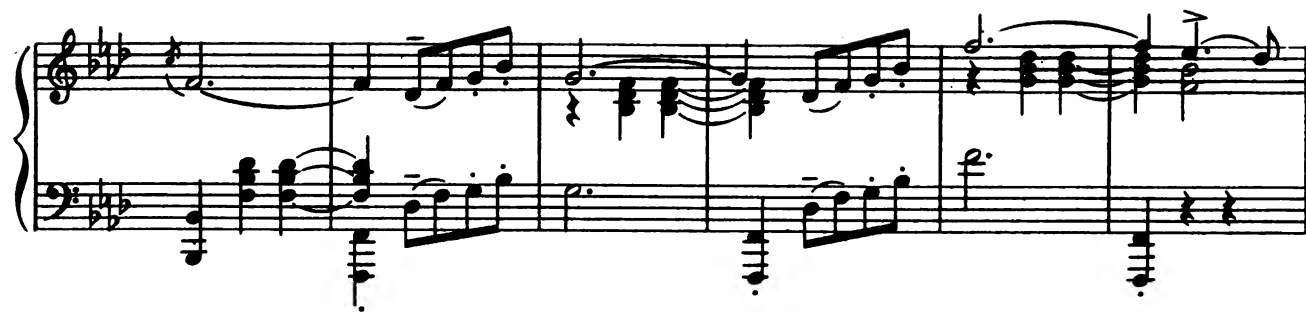
f brillante

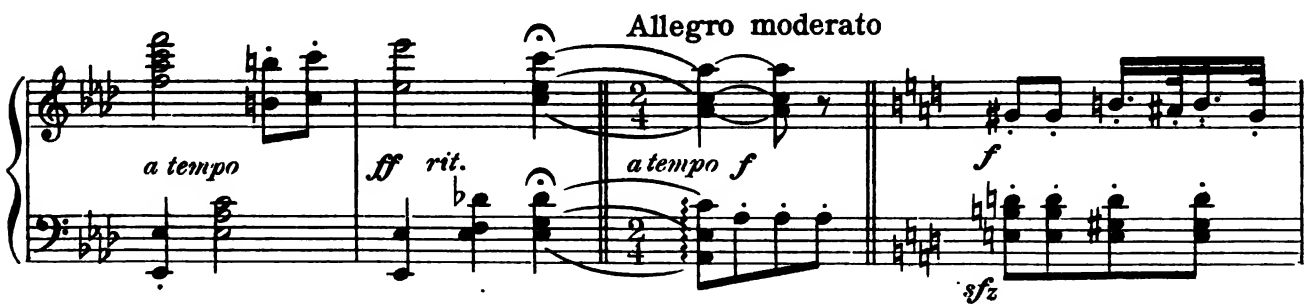
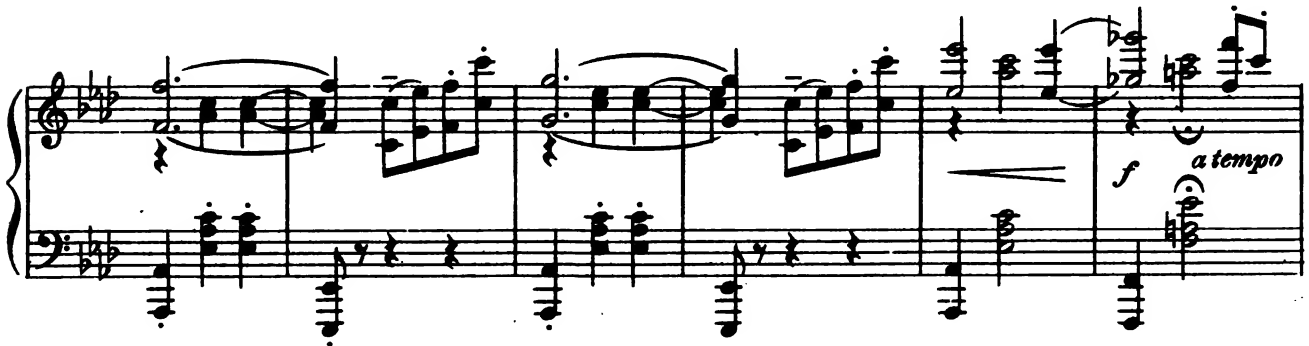
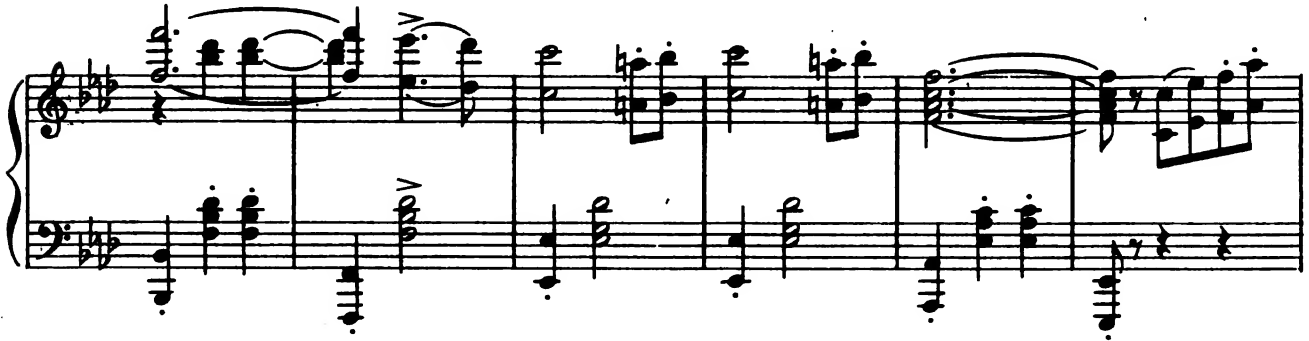
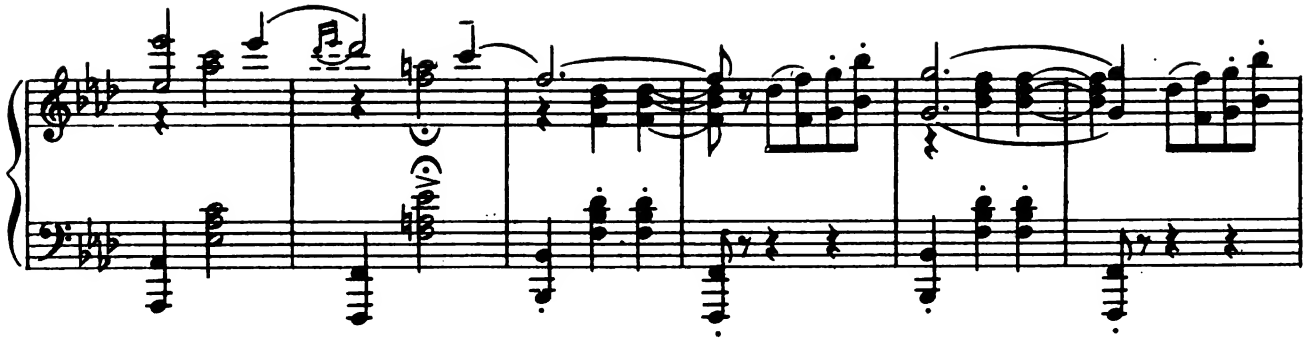
allargando

Tympani

Valse lente

sfz p poco a poco a tempo pp rit.





First system of musical notation. The treble staff features a melodic line with eighth and sixteenth notes, including a triplet. The bass staff provides a harmonic accompaniment with chords and single notes. Dynamic markings include *sfz* (sforzando) in both staves.

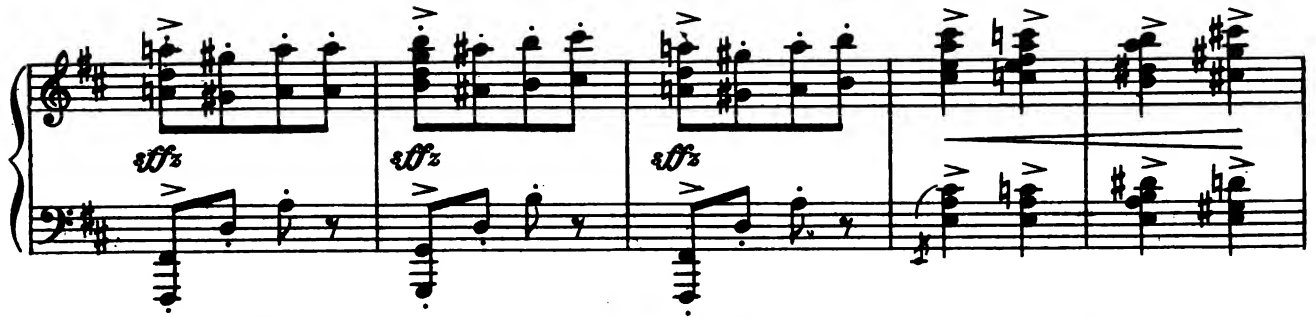
Second system of musical notation. The treble staff continues the melodic development with slurs and ties. The bass staff features a more active accompaniment with eighth notes. Dynamic markings include *sfz* in both staves.

Third system of musical notation. The treble staff has a melodic line with slurs and ties. The bass staff features a more active accompaniment with eighth notes. Dynamic markings include *sf* (fortissimo) and *poco allargando* (slightly slowing down).

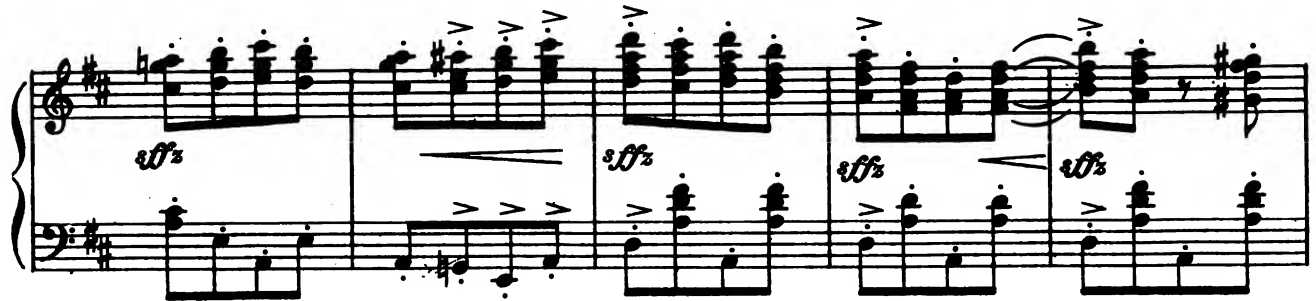
Poco meno

Fourth system of musical notation. The treble staff features a melodic line with slurs and ties. The bass staff features a more active accompaniment with eighth notes. Dynamic markings include *sfz* (sforzando) and *ff* (fortissimo).

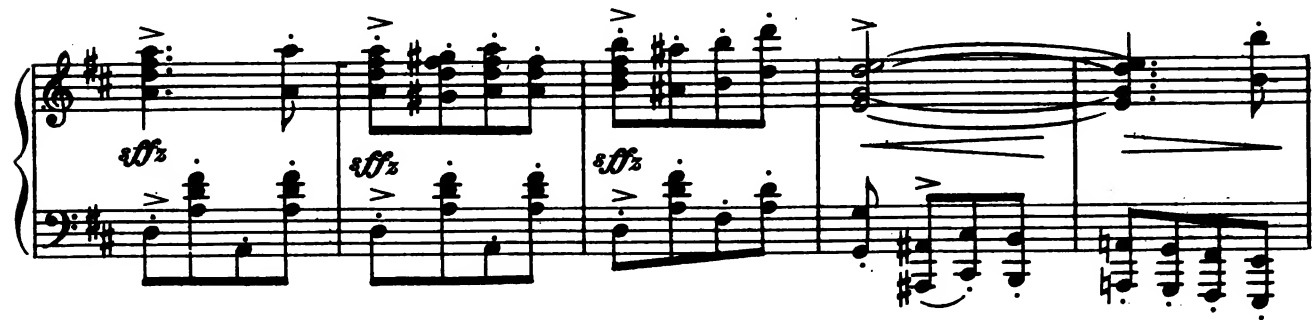
Fifth system of musical notation. The treble staff features a melodic line with slurs and ties. The bass staff features a more active accompaniment with eighth notes. Dynamic markings include *sfz* (sforzando).




First system of musical notation, featuring treble and bass staves with complex chordal textures and dynamic markings *sfz*.



Second system of musical notation, continuing the complex chordal textures with dynamic markings *sfz*.



Third system of musical notation, featuring complex chordal textures and dynamic markings *sfz*.



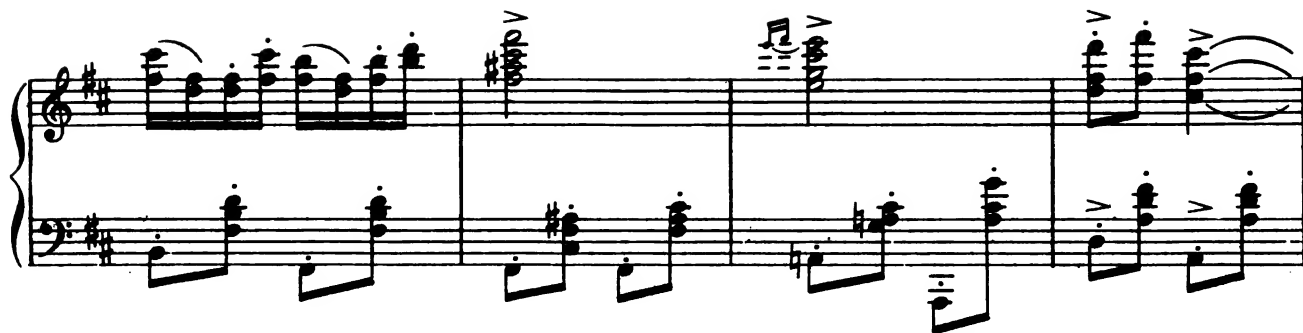
Fourth system of musical notation, continuing the complex chordal textures with dynamic markings *sfz*.



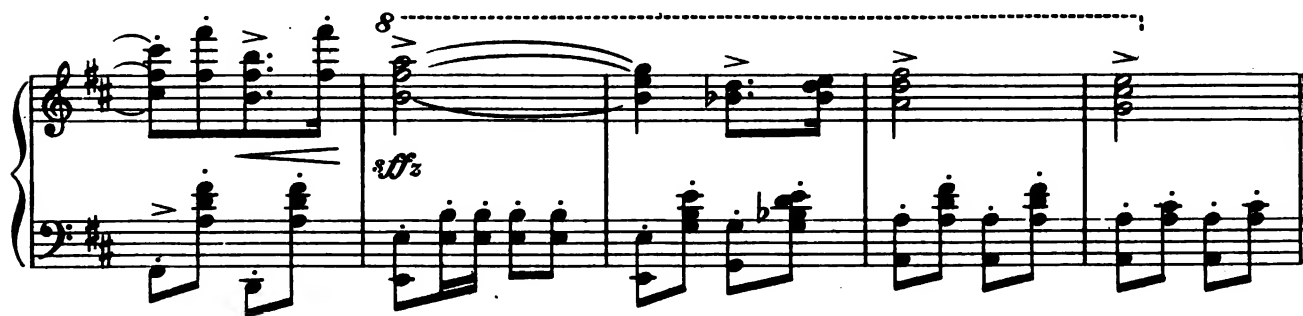
Fifth system of musical notation, concluding the piece with dynamic markings *sfz*, *poco rit.*, *Piu mosso*, and *a tempo*.

Tempo di Marcia (*Moderato*)

8

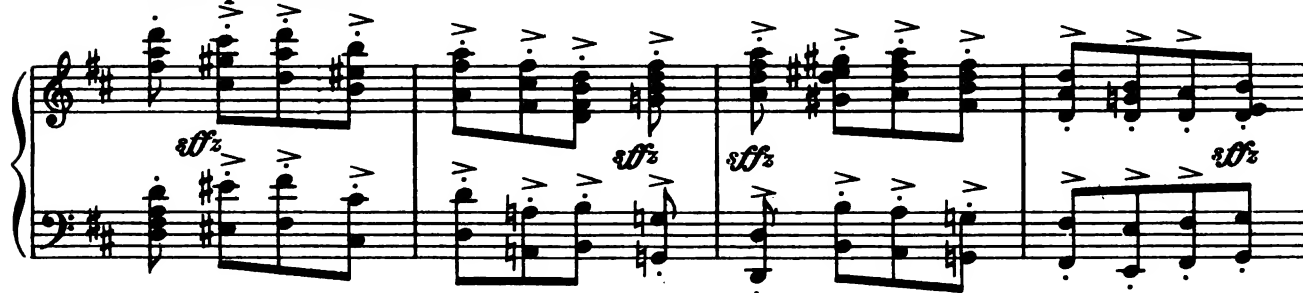


First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and single notes, while the bass staff features a descending line of eighth notes. The key signature is two sharps (F# and C#).

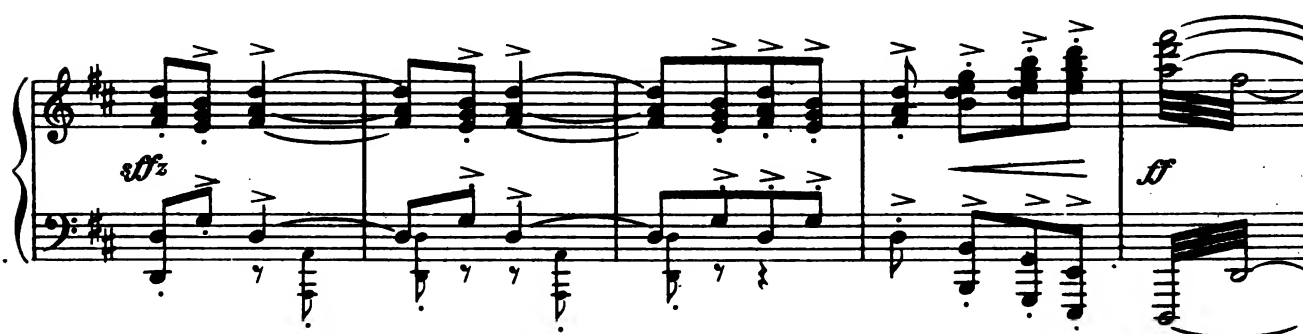


Second system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and single notes, while the bass staff features a descending line of eighth notes. The key signature is two sharps (F# and C#).

Poco piu mosso



Third system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and single notes, while the bass staff features a descending line of eighth notes. The key signature is two sharps (F# and C#).



Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and single notes, while the bass staff features a descending line of eighth notes. The key signature is two sharps (F# and C#).



Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and single notes, while the bass staff features a descending line of eighth notes. The key signature is two sharps (F# and C#).

Opening Act I

Nº 1

Moderato

ff *sf* *f* *ff* *sf* *ff* *sf*

p cresc. ed accel. poco a poco

fp

Poco piu mosso

CURTAIN

ff brillante *sempre dim.*

p *mp*

"Allies!"

No 2

DUO

Moderato grazioso

musical notation for piano introduction, featuring treble and bass staves with dynamic markings: *mf cresc. accel.* and *sfz mp*.

MARIE

Jeal-ous? That will nev-er do!

Ev-er I de-sire that the men ad-mire!

musical notation for Marie's first line, featuring treble and bass staves with dynamic markings: *p*.

If I'm going to mar-ry you.——

Zut! A - lors!

THOMAS

Be-lieve me, all your flirt - ing's through.——

musical notation for Marie's second line and Thomas's line, featuring treble and bass staves.

MARIE

sfz

On - ly just a lit - tle bit. That will be al - right, Huh? Yes? No?

The musical score for Marie's first vocal line is in G major, 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is marked *sfz* (sforzando). The lyrics are "On - ly just a lit - tle bit. That will be al - right, Huh? Yes? No?". The piano accompaniment is in the same key and time, starting with a treble clef and a key signature of one sharp. It features a series of chords and moving lines in both hands, with a *fp* (fortissimo piano) marking at the beginning.

MARIE

rit.

For me 'tis ne-cess-a-ry!

Ah! Yes! for —

THOMAS

rit.

I don't flirt! nol

We are dif - f'rent quite!

The musical score continues with Marie's second vocal line and Thomas's vocal line. Marie's line is marked *rit.* (ritardando) and has the lyrics "For me 'tis ne-cess-a-ry! Ah! Yes! for —". Thomas's line is also marked *rit.* and has the lyrics "I don't flirt! nol We are dif - f'rent quite!". The piano accompaniment continues with chords and moving lines, also marked *rit.* at the end of the section.

Tempo di Valse

a tempo

The musical score for the "Tempo di Valse" section is in G major, 4/4 time. It features two vocal lines and piano accompaniment. The first vocal line has the lyrics "I am French and you are Eng-lish, for - tun - ate for me!". The second vocal line has the lyrics "You are French and I am Eng-lish, for - tun - ate for me!". The piano accompaniment consists of chords and moving lines in both hands, marked *a tempo* and *grazioso* (grazioso).

Tempo di Valse

The musical score for the piano accompaniment of the "Tempo di Valse" section is in G major, 4/4 time. It consists of chords and moving lines in both hands, marked *grazioso* and *mp* (mezzo-piano).

Twee - dle - dum we may dis - tin - guish Thus from Twee - dle -

Twee - dle - dum we may dis - tin - guish Thus from Twee - dle -

dee ——— Though al - lies by ties of mar - riage, We shall

dee ——— Though al - lies by ties of mar - riage, We shall

nev - er roam: ——— Shall not care to go to war, for we can

nev - er roam: ——— Shall not care to go to war, for we can

poco rit. *a tempo*

poco rit. *a tempo*

poco rit. *a tempo*

fight at home _____ Shall not care to

fight at home, fight at home so we shall not care to

p *fp*

poco rit. *a tempo* *poco rit.*

go to war, For we can fight at home! _____

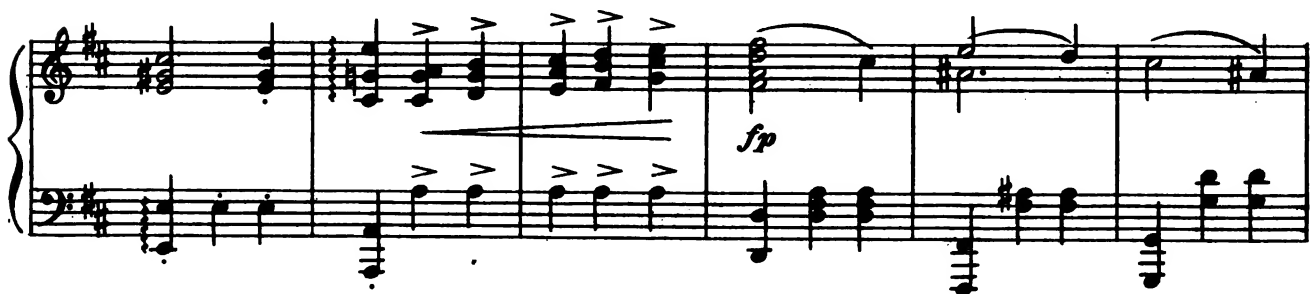
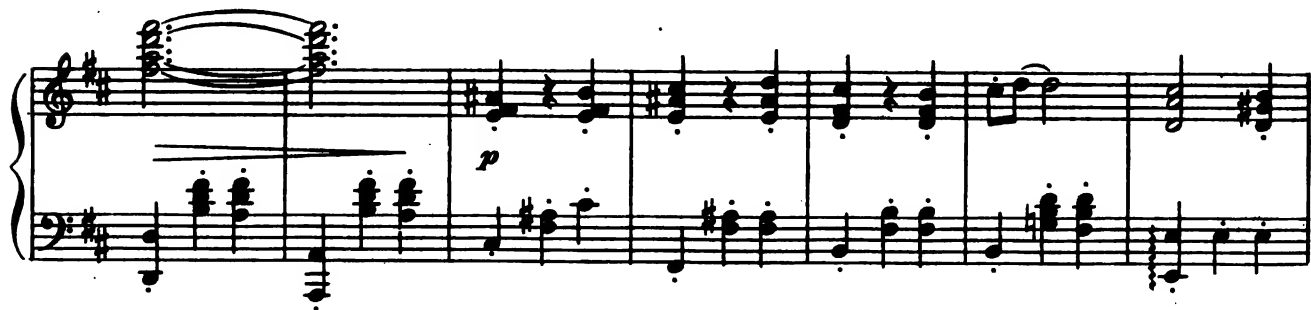
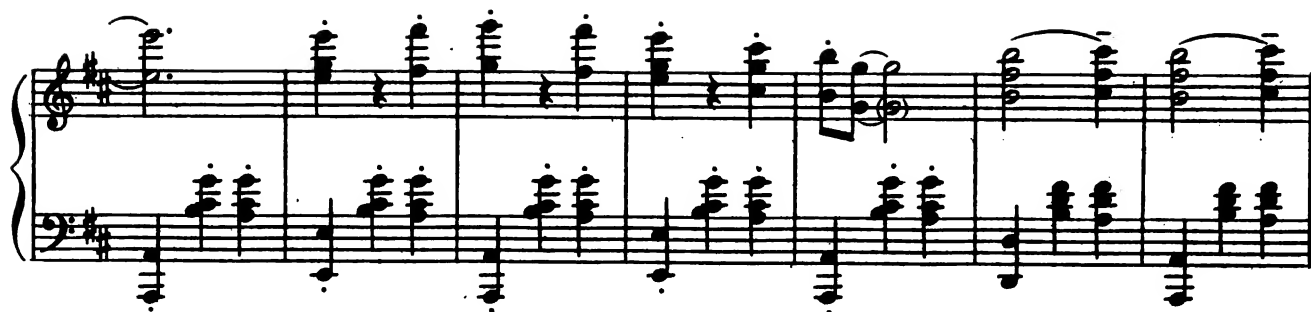
poco rit. *a tempo* *poco rit.*

go to war, For we can fight at home! _____

poco rit. *a tempo* *rit.* *poco rit.* *p*

DANCE

a tempo



fight at home _____ Shall not care to

fight at home, fight at home so we shall not care to

p *fp*

poco rit. *a tempo* *poco rit.*

go to war, For we can fight at home! _____

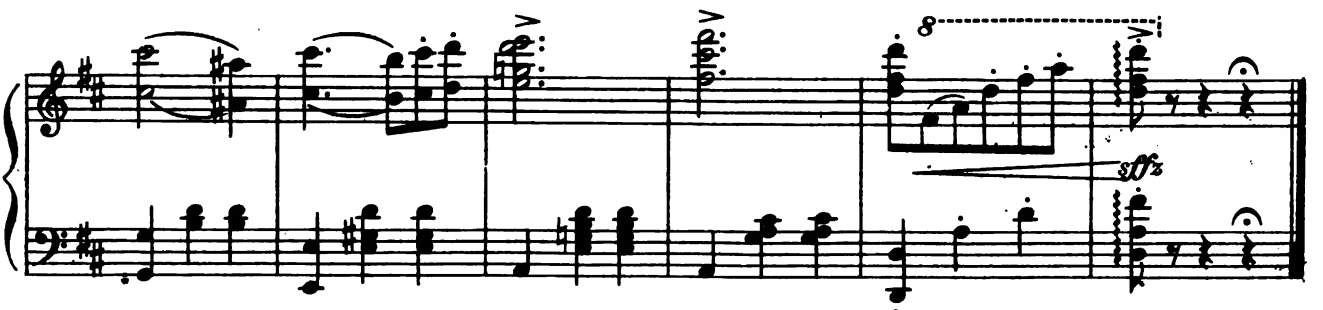
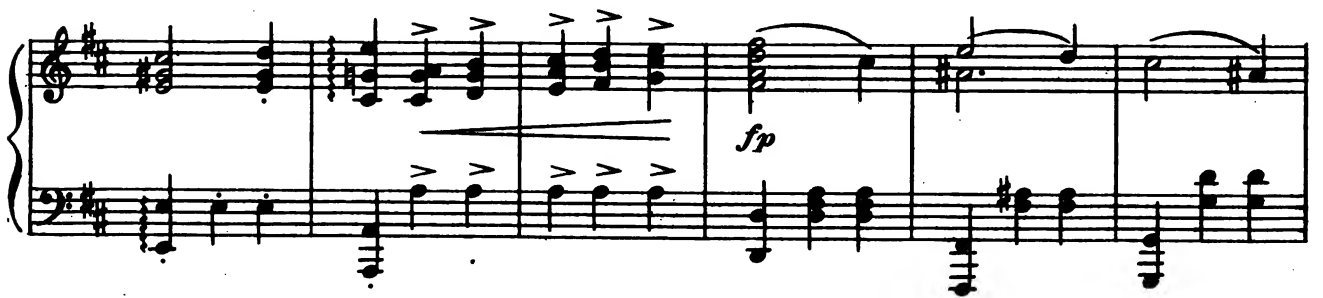
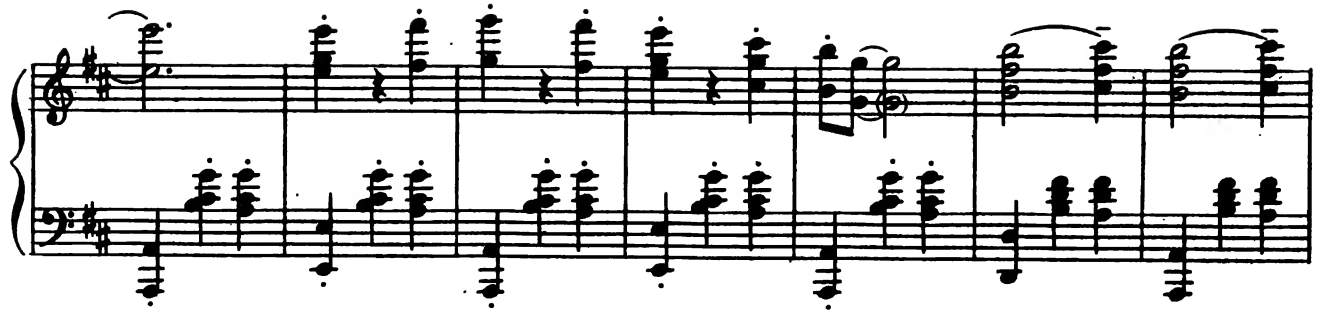
poco rit. *a tempo* *poco rit.*

go to war, For we can fight at home! _____

poco rit. *a tempo* *rit.* *poco rit. p*

DANCE

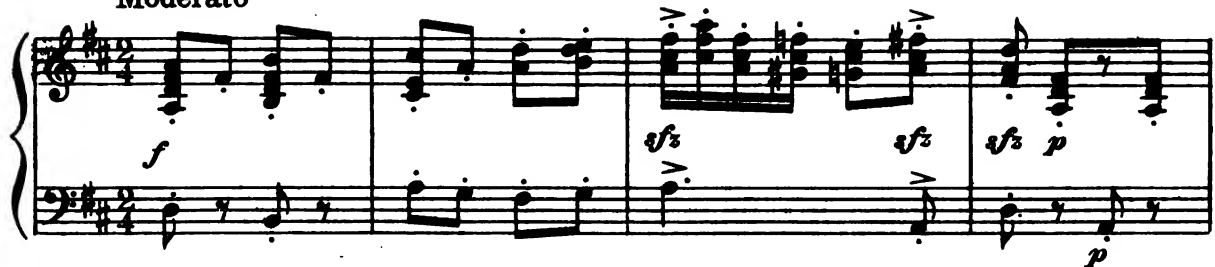
a tempo



No 3

Make Him Guess!

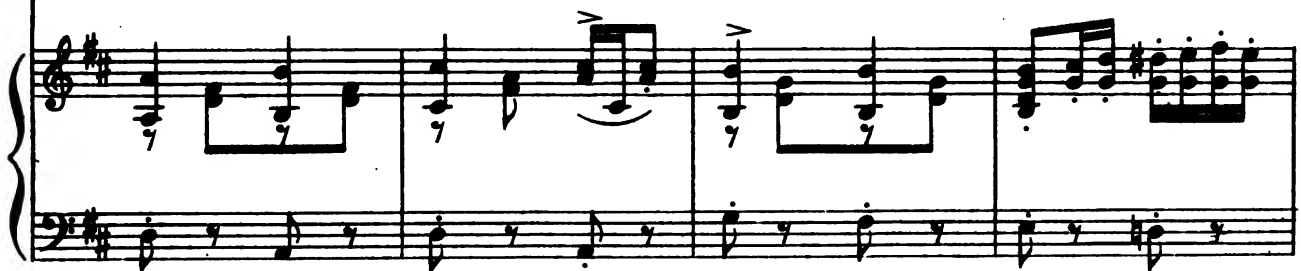
Moderato



Love's a game, as you can see, Gamb - ling game, no doubt!



Played by two and some-times three, Then it's "odd man out!"



Of - ten times you have to "bluff!" Oft - en to "fi - nessel"

But the i - dea, in the rough, Is to make them guess!

rit. *poen rit.*

rit.

If you want a man to , love you, Bear in mind this

plan, Al - ways keep him doubt - ful of

you, Fool him all you can! Nev - er

The first system of the musical score, measures 1-4. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "you, Fool him all you can! Nev - er". The piano accompaniment consists of two staves, treble and bass, with a key signature of two sharps. The music features eighth and sixteenth notes, with some chords and rests.

let him know, you like him, Nev - er an - swer

The second system of the musical score, measures 5-8. The vocal line continues with the lyrics "let him know, you like him, Nev - er an - swer". The piano accompaniment continues with similar rhythmic patterns and chord structures.

"Yes!" Un - til you have him bro - ken heart -

The third system of the musical score, measures 9-12. The vocal line begins with the exclamation "Yes!" followed by the lyrics "Un - til you have him bro - ken heart -". The piano accompaniment continues with the same musical style.

- ed, Make him guess, guess, guess!

The fourth system of the musical score, measures 13-16. The vocal line continues with the lyrics "- ed, Make him guess, guess, guess!". The piano accompaniment concludes the system with a final chord and a double bar line.

f

If you want a man to love

If you want a man to love you, Bear in

ff brillante

you, Bear in mind this plan,

mind this plan, Al-ways keep him doubt-ful

Al-ways keep him doubt-ful of you, Fool him

of you, Fool him all you can,

mf

all — you — can! — Nev - er let him know you

mf

Nev - er let him know you like him.

like him. Nev - er an - swer "yes!" 'til — he's bro - ken

Nev - - er an - swer "yes!" Un - - til you have — him bro - ken

a tempo

heart - - ed, Make him guess, guess, guess. —

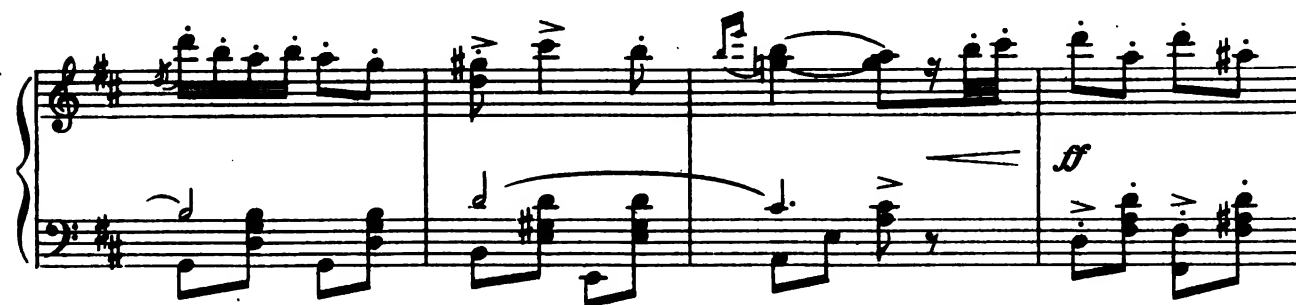
a tempo

heart - - ed, Make him guess, guess, guess. —

pesante *ff a tempo* *f*

DANCE

21



No 4

22
I'd Like To Be A "Quitter"
But I Find It Hard To Quit.

Tempo giusto

This life has man - y se - crets that I
As long as I sit up at night and

do not seek to know, But there is one re - gard - ing which I'm
drink, I feel all right! But when, at last, I go to bed of

cur - i - ous! Why is it ev - 'ry-thing which might be
shame for it, I wake up feel - ing "rot - ten" which should

pleas - ant here be - low Is eith - er wrong, ex - pen - sive or in - jur - i - ous? I
prove the mat - ter quite, It is - n't "drink" but "sleep" that is to blame for it! "The

pp

love to gam - ble, drink and play a - bout with pret - ty girls! Such
way of the trans-gres - sor is a hard one," we are told! I've

staccatissimo

pp

joys are sub-ject, though, to heav'nly wrath!
found it is a "hard one" to re - sist!

'Tis, saf - er, so they say, to nev - er
By day I hate to think of all I've

REFRAIN
piu mosso

leave the nar - row way - Nor "dal - ly" in "the prim-rose path!" Yet at
bought to eat and drink And all the dif - frent girls I've kissed! But at

pp
accel al piu mosso a tempo

Poco animato

night - when the lights Twin - kle bright - ly on Broad - way, — I am

2nd time f for Dance

strong for the wrong, And I fall for all the

wom - en, wine and song till break of day! Then, I say! What a

sad re - pen - tant fit! I'd like to be a

"quit-ter," But I find it hard to quit!

fp *ff*

(Repeat for Dance)

Arrival Of "Pat."

No 5

Allegro con spirito

The musical score is written for piano and horn. It consists of five systems of staves. The first system shows the piano introduction with a bass line marked *ppp* and a treble line marked *ppp*. The second system continues the piano accompaniment. The third system introduces the horn with a melodic line marked *sempre pp*. The fourth system continues the piano accompaniment. The fifth system concludes the piece with a final melodic flourish in the treble and a sustained bass line.

ppp

ppp

Horn

sempre pp

1.

2.

molto cresc.

CHORUS

ff Sing hey, for the hun-ters at morn,— The dawn of a beau-ti-ful day,— Sing

ff Sing hey, for the hun-ters at morn,— The dawn of a beau-ti-ful day,— Sing

sfz sfz

ho, for the sound of the horn,— As gai-ly they gal-lop a - way! — To

ho, for the sound of the horn,— As gai-ly they gal-lop a - way! — To

sfz sfz

sfz sfz

mu-sic-al chor-us of hounds— Through field and through for-est they go! — The

mu-sic-al chor-us of hounds— Through field and through for-est they go! — The

while through the air there re- sounds — The far - a-way cry: view-hal - lol — Hal-

while through the air there re- sounds — The far - a-way cry: view-hal - lol — Hal-

lol — Tra - la — Tra - la — Hal - lol —

lol — Tra - la — Tra - la — Hal - lol —

brillante *sfz*

Hal - lol Hal - lol

Hal - lol Hal - lol

sfz *ff* *sfz* *p*

This system contains the first four measures of the piece. It features three vocal staves and a piano accompaniment. The vocal parts sing 'Hal - lol' in a melodic line. The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings *sfz*, *ff*, *sfz*, and *p* indicating a crescendo and then a decrescendo.

p cresc. molto Hal - lo Tra - la Hal - lol

p cresc. molto Hal - lo Tra - la Hal - lol

p cresc. molto Hal - lo Tra - la Hal - lol

p cresc. molto

This system contains measures 5 through 8. The vocal parts continue with 'Hal - lo Tra - la Hal - lol'. The piano accompaniment features a more active melody with a *cresc. molto* marking. Dynamics include *p* and *cresc. molto*.

ff Hal - lo Tra - la

ff Hal - lo Tra - la

ff Hal - lo Tra - la

ff *sfz* *ff* *sfz*

This system contains measures 9 through 12. The vocal parts sing 'Hal - lo Tra - la'. The piano accompaniment is marked *ff* and features a powerful, rhythmic accompaniment. Dynamics include *ff*, *sfz*, and *ff*.

No 6

Love Is The Best Of All

Animato

The musical score is written for piano and voice. The piano part begins with a treble and bass clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It features several triplet markings (indicated by a '3' over a bracket) and dynamic markings including *f* (forte), *accel.* (accelerando), *sfz* (sforzando), and *poco rit.* (poco ritardando). The vocal part is written on a single staff with a treble clef and a key signature of two flats. It includes lyrics and dynamic markings such as *f*, *poco rit.*, *poco accel.*, and *a tempo*. The lyrics are: "Ah, when the world is so fair, 'tis a joy to live! Ev - 'ry day seems to say: Drink to the full of the plea - sure I have to give,". The piano accompaniment for the vocal lines consists of chords and single notes, with dynamic markings *f*, *poco rit.*, *poco accel.*, and *a tempo*.

PAT

f *poco rit.* *poco accel.* *a tempo* *f*

Ah, when the world is so fair, 'tis a joy to live! Ev - 'ry day

f *poco rit.* *poco accel.* *a tempo* *f*

p *poco rit.* *f* *poco rit.* *f*

seems to say: Drink to the full of the plea - sure I have to give,

poco rit. *a tempo*

Ban - ish care with glad - ness! While for the night there is mu - sic and

poco rit. *a tempo*

f *p poco rit.*

soft per - fume, Ryth - mic dance, wild ro - mance! Hap - pi - ness naught could sur - pass!

f *p poco rit.*

rit.

Yet, on the mor - row, a - las, For - tune may bring us but heart - ache and sad - ness! —

colla voce *rit.*

Tempo di Valse lente

a tempo

Be it then con - fessed, — Life is but a jest! — Pass the time with

pp rubato

PAT *rit.*
 laugh - ter, love and song! _____ Seek-ing to be - guile, _____ With a mer-ry

GRACE *rit.*
 Laugh - ter, love and song! _____

DARROW *rit.*
 Cut the song, _____ cut the song!

SCHMALZ *rit.*
 Don't for get the girls, the girls! _____

GENERAL *pp rit.*
 With laugh - ter _____ love and song!

smile, _____ Wear - y hours when the world's go - ing wrong. _____

pp
 But with-out a song good ad - vice dear! _____

pp
 That's right, hope for bet-ter luck! I do! _____

What a fun - ny joke for you dat mus-n't be! Don't for-get the

Which will oc - cur at times! _____

Far from life a - part, Near to na-ture's heart, Ah, what joy we find when
 As they
 girls! Noth-ing old for
 Joy in -

a tempo Animato *accel.* *a tempo*
 old plea-sures pall, But a kiss will prove The rap-tures of love, Ah! 'tis love that is
 of - ten do — Oh! well, What is love?
 I'm for change — Oh! Oh! pr'aps she's right!
 me, no! no! — Oh! Oh! dat's de best,
 deed, what joy! — Well! well! love is best,

a tempo Animato *accel.* *a tempo*

poco rit. *p* *a tempo*

best of all _____ Ah _____ Ah _____

What is love! _____ Be it then con - fessed _____ Life is but a jest _____

pp

pr'aps she's right! _____ Be it then con - fessed _____ Life is but a jest _____

pp

de best of all _____ Be it then con - fessed _____ Life is but a jest _____

pp

Best of all _____ Be it then con - fessed _____ Life is but a jest _____

pp

Be it then con - fessed _____ Life is but a jest _____

pp

Be it then con - fessed _____ Life is but a jest _____

pp

poco rit. *p* *a tempo* *pp rubato*

pp

CHORUS

Ah Ah

— Pass the time with laugh - ter, love and song — seek - ing to be - guile —

— Pass the time with laugh - ter, love and song — seek - ing to be - guile —

— Pass the time with laugh - ter, love and song — seek - ing to be - guile —

— Pass the time with laugh - ter, love and song — seek - ing to be - guile —

— Pass the time with laugh - ter, love and song — seek - ing to be guile —

— Pass the time with laugh - ter, love and song — seek - ing to be guile —

The musical score is written for a song. It features five systems of music. The first four systems each consist of a vocal staff (treble clef) and a piano accompaniment staff (bass clef). The vocal staves contain the lyrics: "Pass the time with laugh - ter, love and song — seek - ing to be - guile —". The piano accompaniment consists of a single bass line. The fifth system consists of a grand staff (treble and bass clefs) for the piano accompaniment. The lyrics are repeated in the vocal staves of the first four systems. The piano accompaniment is written in a simple, rhythmic style, primarily using eighth and quarter notes.

[illegible]

Ah! When

Far from life a - part Near to na-ture's heart Ah! what joy we find When

Far from life a - part Near to na-ture's heart Ah! what joy we find When

Far from life a - part Near to na-ture's heart Ah! what joy we find ' When

Far from life a - part Near to na-ture's heart Ah! what joy we find When

Far from life a - part Near to na-ture's heart Ah! what joy we find When

Far from life a - part Near to na-ture's heart Ah! what joy we find When

f *a tempo* *animato* *accel.* *f* *allarg.*

old plea-sures pall ——— But a kiss will prove the rap-tures of love, Ah! 'tis

old plea-sures pall ——— Will prove the rap-tures of love, Ah! 'tis

old plea-sures pall ——— Will prove the rap-tures of love, Ah! 'tis

old plea-sures pall ——— Will prove the rap-tures of love, Ah! 'tis

old plea-sures pall ——— Will prove the rap-tures of love, Ah! 'tis

f *a tempo* *f* *allarg.*

old plea-sures pall ——— Will prove the rap-tures of love, Ah! 'tis

old plea-sures pall ——— Will prove the rap-tures of love, Ah! 'tis

f *a tempo* *accel.* *f* *allarg.* *ff*

The musical score is written for a vocal soloist and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The score is divided into two systems. The first system contains five vocal staves, each with the lyrics 'old plea-sures pall' followed by a long horizontal line, and then the lyrics 'Will prove the rap-tures of love, Ah! 'tis'. The piano accompaniment for this system is shown in a grand staff (treble and bass clefs) with various musical notations including slurs, ties, and dynamic markings. The second system contains three vocal staves with the same lyrics, and the piano accompaniment continues with more complex figures, including triplets and chords. Performance markings such as *f* (forte), *a tempo*, *animato*, *accel.* (accelerando), and *allarg.* (allargando) are placed above the staves to indicate changes in tempo and dynamics. The page number '37' is centered at the top.

a tempo *poco rit.* *Poco meno* *p*

love that is best of all. _____ Ah! yes, 'tis love! _____

love that is best of all. _____

love that is best of all. _____

love that is best of all. _____

love that is best of all. _____

a tempo *poco rit.* *Poco meno*

love that is best of all. _____

love that is best of all. _____

a tempo *poco rit.* *Poco meno* *mf poco rit.* *p*

piu rit. pp **Allegro** *cresc. e accel. molto* *f*

'tis love!

pp *p* *f*

'tis love!

pp *p* *f*

'tis love!

pp *p* *f*

'tis love!

pp *p* *f*

'tis love!

pp **Allegro** *cresc. e accel. molto* *f*

'tis love!

pp *p* *f*

'tis love!

pp *p* *f*

Allegro *cresc. e accel. molto* *f*

No 7

40 For Better Or For Worse!

DUET
"Pat." and Grace

Moderato e molto rubato

GRACE
poco rit. accel.

Ahl if we could on - ly read our

mf poco accel. poco rit. poco rit. accel.

poco rit. accel.

fu - ture from a mys - tic screed Like some old ma - gic - ian!

"PAT."

We would know just *what* to do, We'd al - so know what *not* to do to aid our con -

a tempo accel. a tempo accel. a tempo

GRACE
p a tempo

dit - ion! Hap - pi - ness we win or lose As we ac - cept or we re - fuse The

rit. p a tempo a tempo accel.

"PAT."

a tempo *rit.* *a tempo* *accel.*

of - fers men make us! Still we must re - call that they are

a tempo *rit.* *a tempo* *accel.*

rit.

placed in quite the self - same way If hap - 'ly they take us!

a tempo *accel.* *rit.*

"PAT." Allegretto moderato

p

GRACE Ah! me, What - so - e'er the fu - ture be, Let us meet the stern de - cree with

Ah! me, What - so - e'er the fu - ture be, Let us meet the stern de - cree with

p

Allegretto moderato

laugh - - - ter! Life, we know, should be an ev - er gay one!

laugh - ter, meet the stern de - cree! Life, we know, should be an ev - er gay one!

Sure-ly to re-pine will nev-er pay one! Ev-er hap-py still, take the good or ill

Sure-ly to re-pine will nev-er pay one! Ev-er hap-py still, take the good or ill

a tempo
mer-ri-ly! Should Fate bring us hap-pi-ness too late,

a tempo
mer-ri-ly! Should Fate bring us hap-pi-ness too late,

pp poco rit. *p a tempo*

Let us cheer-ful-ly a-wait the mor - - row! Ah! why not smile at each, re-

Let us cheer-ful-ly a-wait the mor-row! A-wait the mor-row! Ah! why not smile at each, at

pp *pp* *pp*

verse? And sim-ply take it all for bet-ter or worse!

each re - verse? And take it all for, all for bet-ter or worse!

pp
(Humming)

pp
(Humming)
(2 Solo Violins)

pp a tempo
(Harp)

Life, we know, should be an ev-er gay one, Sure-ly to re-pine will nev-er pay one!

Life, we know, should be an ev-er gay one, Sure-ly to re-pine will nev-er pay one!

Ev - er hap - py still, take the good or ill mer - ri - ly! (Humming) *pp*

Ev - er hap - py still, take the good or ill mer - ri - ly! (Humming) *pp*

pp rit. *pp a tempo* Harp

Why... not smile at each, re -

Why... not smile at each, at

verse? And sim - ply take it all for bet - ter or worse! *pp* *rit.*

each re - verse? And take it all for, all for bet - ter or worse! *pp* *rit.*

Finale 1st Act

Allegro vivo

fp

fp

fp

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the upper staff, and the voice part is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part begins with a forte piano (*fp*) dynamic. The voice part enters in the second measure with a forte piano (*fp*) dynamic. The score is divided into four measures. The first measure shows the piano introduction. The second measure shows the voice entering with the first line of the melody. The third and fourth measures continue the piano accompaniment and the voice melody.

CHORUS

Is - nt it read - y yet?

Lunch! Lunch! Lunch!

Is - nt it read - y yet?

Lunch! Lunch! Lunch!

I'm so hun - gry! Is - nt it Read - y yet? read - y yet?

Is - nt it read - y yet? I'm so hun - gry! Is - nt it read - y yet?

We are so hun - gry we're pass - ing a - way!

We are so hun - gry we're pass - ing a - way! Lunch! lunch!

fp *cresc.*

Is - nt it read - y yet? Lunch!

Is - nt it read - y yet? Lunch!

ff

Allegro (Listesso tempo ♩ like ♩. of preceding tempo)

Of all the bells that clang their joy - ful

Of all the bells that clang their joy - ful

(Gong on stage)

ff

ti - dings, The din - ner bells the best that we've ob -
ti - dings, The din - ner bells the best that we've ob -
(Gong)

served! Beat the gong, Loud and strong,
served! Beat the gong, Loud and strong,
(Gong) (Gong)

Lunch now is served!
Lunch now is served!
(Gong)

Tempo giusto (in 4)

(Tony is seen leaving the house)

fp

Marie and Darrow appear
Marie is telling Darrow

pp

up stage.
all she knows.

DARROW: Where's the Princess? — does anybody know?

A Girl: She's in the house! DARROW: Thanks! I'll see what her idea is!

(Both Exeunt)

All turn (looking off)

f *poco accel.*

(Enter Grace, Schmaltz and General H.)

CHORUS

ff Ah! here they come! —

ff Ah! here they come! —

ff

SCHMALTZ

My

pp Looks like its all "fixed up!"

pp Looks like its all "fixed up!"

pp

cresc. molto

senza tempo

friends! the Gen-ral here, has some-thing of im-por-tance to im-part to you! Ain't dat de

senza tempo

a tempo

Poco meno

word? *(with warmth)*

GENERAL

Yes! I take plea - sure in an - nounc - ing my

a tempo *Poco meno*

fp

(SCHMALTZ)

(Spoken) For bet - ter or for worse!

GENERAL

niece is now af - fi - anced to this gen - tle - men! The

sfz *senza tempo*

p *pp*

(All clap their hands)

GENERAL

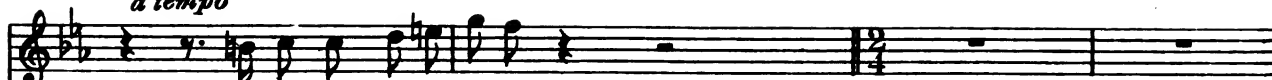
mar - riage by our mu - tu - al de - sire will take place ver - y short - ly!

Poco meno

a tempo *rit.*

espressivo

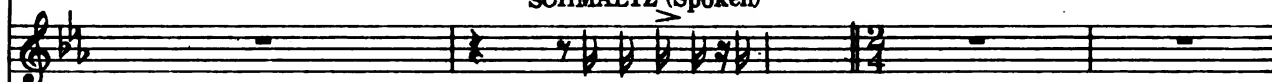
GRACE (embarrassed)

a tempo

We hope you'll all be pres-ent!

SCHMALTZ (Spoken)

(All laugh)

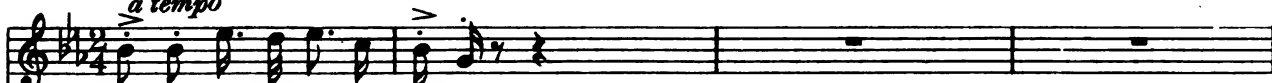


Wid a pres-ent! Hal hal

p a tempo *pp* *Moderato grazioso* *poco rit.*

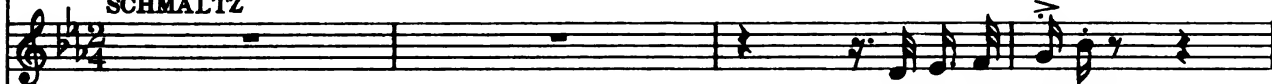
scherzando *fp*

GRACE

a tempo

When a girl's a-bout to mar-ry,

SCHMALTZ



at the sen-sa-tion!

GENERAL



There's hes-i - ta-tion,

CHORUS

True!

True!

p a tempo

Take it eith - er way, She has much to say! Has
That is just the trou-ble with a
Yes!

p Ha! ha! Ha! ha!
p Ha! ha! Ha! ha!

much to say! Should she wed she may re-gret it!
wife to day! With me she
She has much to say! She real-ly should-n't!

pp Ha! ha! Ha! ha!
pp Ha! ha! Ha! ha!

But should she re-fuse, ev-'ry-one who woos,
could - n't!

Why should

No! Hal ha! Hal ha!

No! Hal ha! Hal ha!

Should she re - fuse

She would be a spin-ster! What's the use? What's the use?

she re - fuse! — Should

Ha! ha! Ha! ha! Ha! ha! Ha! ha!

Ev-'ry-one who woos! take it eith-er way

What's the use?

she re-fuse! Should she re-

Ha! ha!

Ha! ha!

The first system of the musical score. It consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: "Ev-'ry-one who woos! take it eith-er way", "What's the use?", "she re-fuse! Should she re-", "Ha! ha!", and "Ha! ha!". The piano part features a rhythmic accompaniment with chords and moving lines.

She has much to say! she has much to say!

She'd be a spin-ster what's the use?

fuse ev-'ry-one that woos?

Ha! Ha!

Ha! Ha!

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: "She has much to say! she has much to say!", "She'd be a spin-ster what's the use?", "fuse ev-'ry-one that woos?", "Ha! Ha!", and "Ha! Ha!". The piano part continues with a similar rhythmic pattern, including some trills and grace notes.

p When a girls a-bout to mar-ry Ah! Ah!

p When a girls a-bout to mar-ry There's hes-i - ta-tion at the sen-

p When a girls a-bout to mar-ry There's hes-i - ta-tion at the sen-

pp When a girls a-bout to mar-ry There's hes-i - ta-tion at the sen-

pp When a girls a-bout to mar-ry There's hes-i - ta-tion at the sen-

pp When a girls a-bout to mar-ry There's hes-i - ta-tion at the sen-

p Take it eith-er way She has much to say!

sa-tion! Ah! Ha! ha! Ha! ha!

sa-tion! Take it eith-er way she has much

sa-tion! True! Take it eith-er way She has much to say!

sa-tion! True! Take it eith-er way She has much to say!

Have much much to say! Should she wed she may re-
 That is just the trou-ble with a wife to day! Should she wed she may re-
 she has much ver-y much to say! Should she wed she may re-
 That is just the trou-ble with a wife to day! Should she wed she may re-
 That is just the trou-ble with a wife to day! Should she wed she may re-
 That is just the trou-ble with a wife to day! Should she wed she may re-

gret it! Ah
 gret it! She real-ly should-n't! With me she could-n't! No!
 gret it! She real-ly should-n't! With him she could-n't! No!
 gret it! She real-ly should-n't! With him she could-n't! No!
 gret it! She real-ly should-n't! With him she could-n't! No!
 gret it! She real-ly should-n't! With him she could-n't! No!

p cresc.

Ev - 'ry maid - en real - ly ought to! Ev - 'ry maid - en should be taught to

p

Ev - 'ry maid - en real - ly ought to! Ev - 'ry maid - en should be taught to

p

Ev - 'ry maid - en real - ly ought to! Ev - 'ry maid - en should be taught to

p cresc.

Ev - 'ry maid - en real - ly ought to! Ev - 'ry maid - en should be taught to

p

Ev - 'ry maid - en real - ly ought to! Ev - 'ry maid - en should be taught to

p

Ev - 'ry maid - en real - ly ought to! Ev - 'ry maid - en should be taught to

p cresc.

7

f

mar - ry! That's all! (All laugh)

f

mar - ry! That's all! (All laugh)

f

mar - ry! That's all! (All laugh)

f

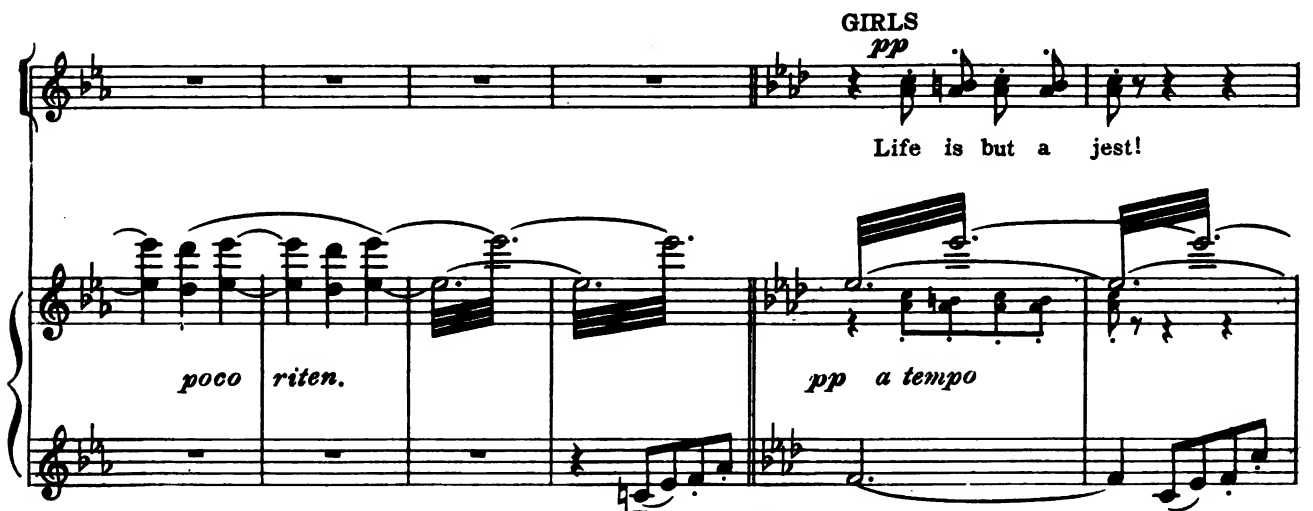
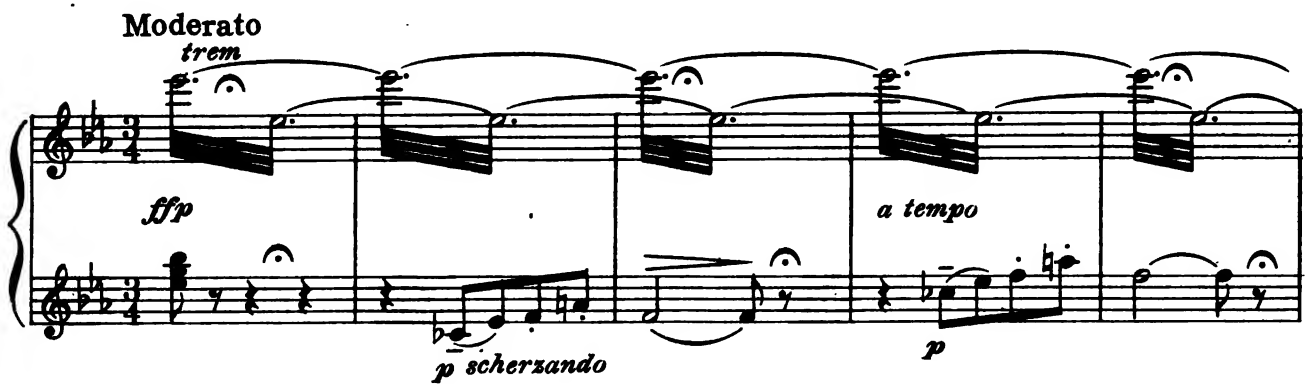
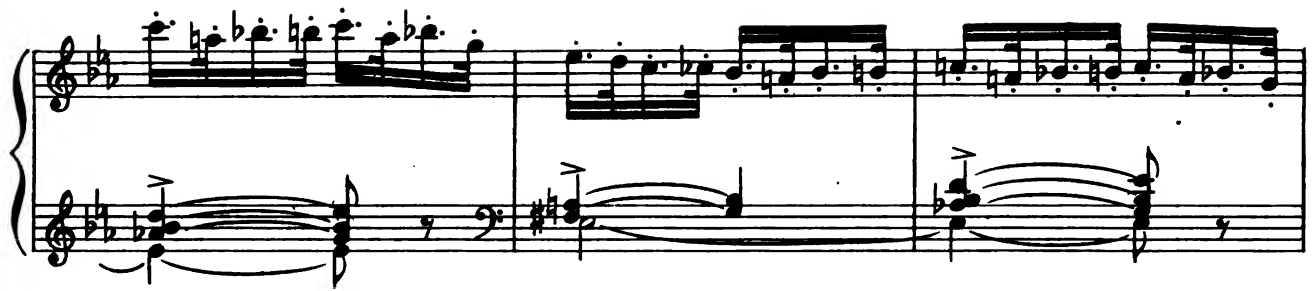
mar - ry! That's all! (All laugh)

f

mar - ry! That's all! (All laugh)

fp

f *ffz* *ffz* *ffz poco animando*



PAT
*p rubato**rit.*

Pass the time with laugh - ter love and

Be it then con - fessed!

*rit.**pp*

song!

Ah! Life's a

allargando

SOPRANOS

Ah! — a

TENORS

Ah! — a

BASSES

CHORUS

Allegro

*f accel.**allargando**ff molto rit.**ff**ff*

Molto piu mosso

jest! Be it then con - fessed!

jest! Be it then con - fessed!

jest! Be it then con - fessed!

jest! Be it then con - fessed!

Molto piu mosso

tutte forza

Piu animando al Fine

ffz ffz ffz ffz ffz ffz ffz ffz

ffz ffz ffz ffz ffz ffz

Entr' Act I

No 9

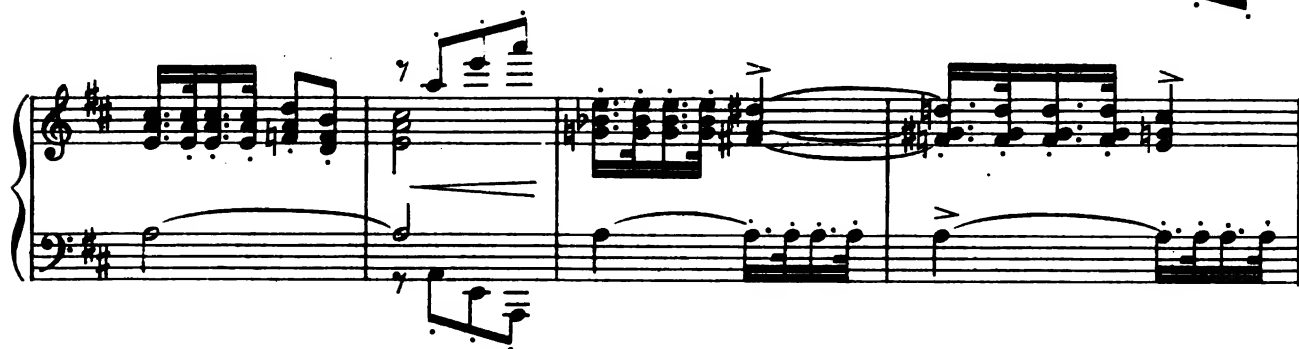
Allegro marcato *poco rit.* *Meno*

ff *mf* *sf* *mf a tempo*

The musical score is written for piano and consists of four systems. The first system is marked 'Allegro marcato' and 'poco rit.', with dynamics 'ff', 'mf', 'sf', and 'mf a tempo'. The tempo then changes to 'Meno'. The key signature is two sharps (F# and C#). The notation includes complex chords, arpeggios, and various articulations like accents and slurs. The second system continues the piece with similar textures. The third system shows a change in dynamics and articulation, with a 'b' marking above a note in the third measure. The fourth system concludes the piece with sustained chords and moving lines in both hands.



First system of musical notation. The treble staff features a series of chords and single notes, starting with a piano (*p*) dynamic and moving through *f* and *sf* to *mf*. The bass staff has a melodic line with a fermata. A fermata is also present over the final chord of the treble staff.



Second system of musical notation. The treble staff continues with chords and single notes. The bass staff features a melodic line with a fermata. A fermata is also present over the final chord of the treble staff.



Third system of musical notation. The treble staff continues with chords and single notes. The bass staff features a melodic line with a fermata. A fermata is also present over the final chord of the treble staff.

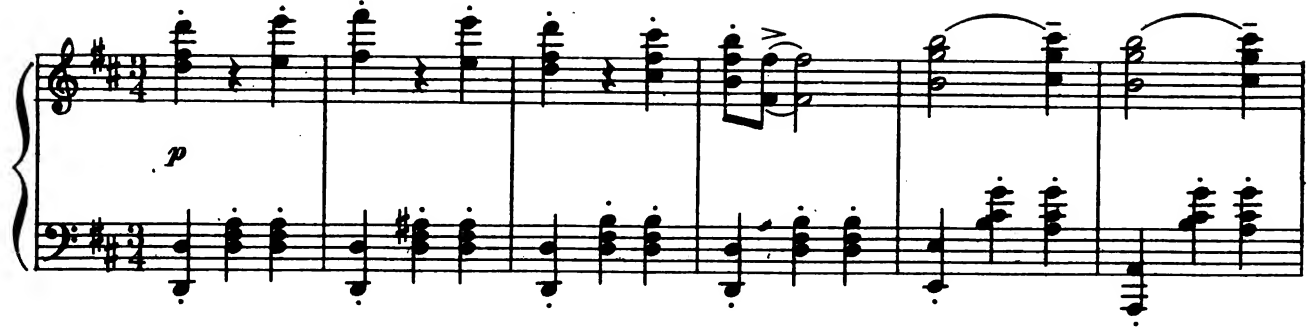


Fourth system of musical notation. The treble staff continues with chords and single notes. The bass staff features a melodic line with a fermata. A fermata is also present over the final chord of the treble staff.



Fifth system of musical notation. The treble staff continues with chords and single notes. The bass staff features a melodic line with a fermata. A fermata is also present over the final chord of the treble staff.

Tempo di Valse (animato)



First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The music begins with a forte piano (*fp*) dynamic. The right hand plays a series of chords and single notes, while the left hand provides a steady accompaniment of chords.

Second system of musical notation. The right hand features a series of chords with accents. The left hand continues with a steady accompaniment. A forte piano (*fp*) dynamic is indicated in the middle of the system.

Third system of musical notation. The right hand has a melodic line with a slur and a *poco animato* marking. The left hand has a *poco rit.* marking. The system concludes with a *f* (forte) dynamic.

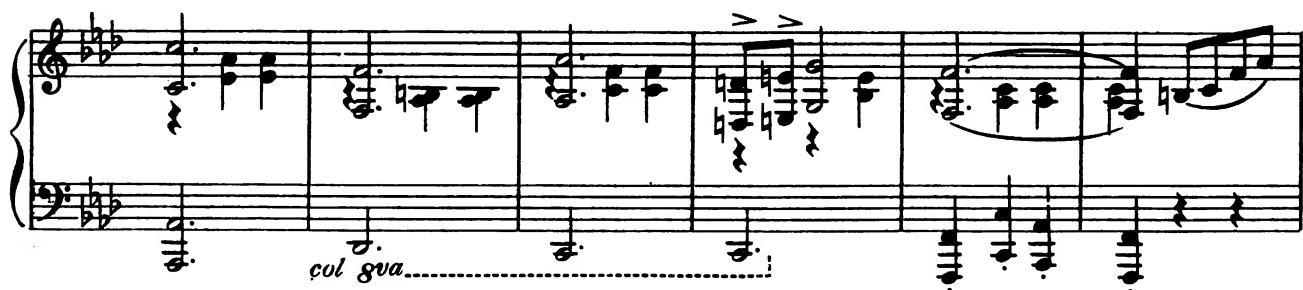
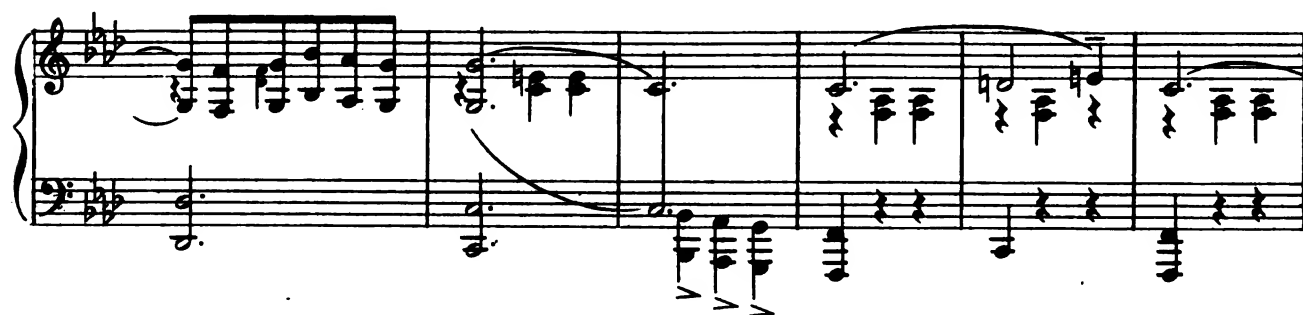
Fourth system of musical notation. The right hand features a series of chords with accents. The left hand provides a steady accompaniment of chords.

Fifth system of musical notation. The right hand features a series of chords with accents. The left hand provides a steady accompaniment of chords. The system concludes with a *poco accel e molto cresc.* marking and a *ffz* (fortissimo) dynamic.

Allegro brillante

The musical score is for a piece titled "Alegro brillante" in 2/4 time. It consists of a piano (p) part and a violin part. The piano part is written in a grand staff (treble and bass clefs) and the violin part is in a single staff (treble clef). The key signature has two flats (B-flat and E-flat). The tempo is marked "Alegro brillante". The score includes various dynamics such as *f* (forte), *sfz* (sforzando), and *lunga* (long). There are also articulations like accents and slurs. The piece ends with a double bar line and a repeat sign.

(Phonograph on Stage)
Valse Estellita by VICTOR HERBERT



Espressivo

No 11

69
Neapolitan Love Song!
T'amo!

(Italian adaptation by Max Villani)

Allegro **Molto meno (Barcarole)**

'Tis
Oh

ev - 'ning and the sun is at rest, The sha - dows — now fall.
not - te di pro - fu - mi di sogne d'a - mo - - - re.

— In the hea - vens a ra - di - ant star is shin - - - ing — And
— Chi are stel - le lu - cen - ti nel firm - a - men - - - to — O

soft - ly, as the night drops her sa - ble man - tle — o'er all,
fio - ri, bian - ca lu - na, o mare, o ven - - - to,

a tempo

There's a night-in-gale sing-ing — of his love for a rose!
 — Sus-sur-a-te le voi — — — la can-zo ne del cor.

a tempo

Mad-ly my heart is beat-ing — As I long for my hour — of
 Dol-ce can-tor not-tur-no — — — che gor-gheg-gi l'a-mor per la

rall. *a tempo* *rit.*

meet-ing! — Vis-ion of beau-ty and grace! — I a-wait your em-
 ro-sa — — — Se vo-lia le i d'at-tor-no — — — Can-ta per me co-

rall. *fp a tempo* *fp*

L'istesso tempo *rit.* *a tempo*

bracel Ah! vien! Sei mi-a!
 si! O fior di Ro-sa!

f a tempo *rit.* *dim. poco pesante*

REFRAIN Moderato espress.

Sweet one! How my heart is yearning
 T'a - mo fan-ci-ul-la tan-to

p

Ev - er with you to bel
 Più del - la vi-ta mia

Love - light in your dear eyes burn - ing, stead - fast,
 Ar - do per-te sol-tan - ing - to d'a -

cresc. molto

cresc. molto

faith - ful and true to me! Tell me!
 mor di ge - los - sia! T'a - mo!

molto appassionato

poco rit.

poco rit.

pp a tempo

When shall I a-gain ca-ress you?
 Dim - mi - che mi vuoi be - ne

Kiss you? On-ly tell me when?
 Ba - Ciami un-a vol-ta an - cor

largamento *pp subito rit.*

Ah mel I long to press you, Dar - ling,
 Vie - ni sor-diam le pe - ne so - gne

ff largamente *pp subito rit.*

fond - ly with-in my arms a - gain!
 re - mo an - cor, an - cor d'a - mor!

allarg. *f* *ff* *allarg.* *ff*

⁷³
I Wish I Was An Island In An Ocean Of Girls

Tempo di Marcia (Moderato)

The musical score is written for voice and piano. It features a key signature of two sharps (F# and C#) and a 2/4 time signature. The tempo is marked 'Tempo di Marcia (Moderato)'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The vocal line includes lyrics in English. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *f*, *sfz*, and *p*.

I don't know where the
Now, how the girls are

charm is- I don't know what the harm is- But wom-en are the bur-den of my
dress-ing, It keeps a fel-low guess-ing! You could-n't tell the things that you have

stor-y! They seem to bore me nev-er, I think a-bout them
shown you! By gol-ly, but they're dar-ing, The clothes they are not

ev-er- I dwell up-on the sub-ject "Con a-mo-re!" A
wear-ing, I won-der that they all ain't got pneu-mo-nia! But

lit - tle blonde, a big bru - nette, A state - ly dame, A gay sou - brette: I
where I love the best to be Is on the shore be - side the sea In

wish not one of them could live with - out me! I've
sum - mer! There I find the most dis - trac - tions! The

oft - en thought I'd love to be An is - land in an o - pen sea, With
pret - ty lit - tle bath - ing girls, With wav - y hair and teeths of pearls, And

my - ri - ads of girl - ie girls a - bout me! Geel — I
cor - al lips and such ma - rine at - trac - tions! Geel —

a tempo

REFRAIN

slower

wish I was an is - land in an o - cean of girls, Sur -



round - ed by them far as I could see! And



like the lit - tle waves at play, That kiss the shore then run a - way, So



I should like to have them play with me. Just



one and then an - oth - er comes a slip - ping a - long! All

fp

cream - y white, with - in your arms she curls; As

fp

with one sud - den, fond em - brace, She splash - es kiss - es on your face! Oh,

fp

poco rit. for an is - land, what a place! An o - cean full of girls! *DS.*

fp poco rit. *a tempo* *sf DS.*

I Need Affection

(Original Key)

Also published for low voice

No 13

Moderato

"PAT"

Now while men mar-ry whom they will And

wom-en whom they do, It's quite to be ex-pect-ed That,

if she is neg-lect-ed, A wife will find ad-mir-ers still, And

of them one or two Who'll help her pass the time

rit. When she is blue! — *piu rit.* So let me tell you some-thing en-tre nous. — I

Piu moderato
need af-fec-tion, Oh, so much! I'm long-ing all the while — For

one whose kiss-es I'm fond-est of, And on - ly one could I ev - er love! To

The first system of the musical score is in D major (two sharps). The vocal line consists of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

see if he is fond of me, I'll flirt a bit, in - deed! — It

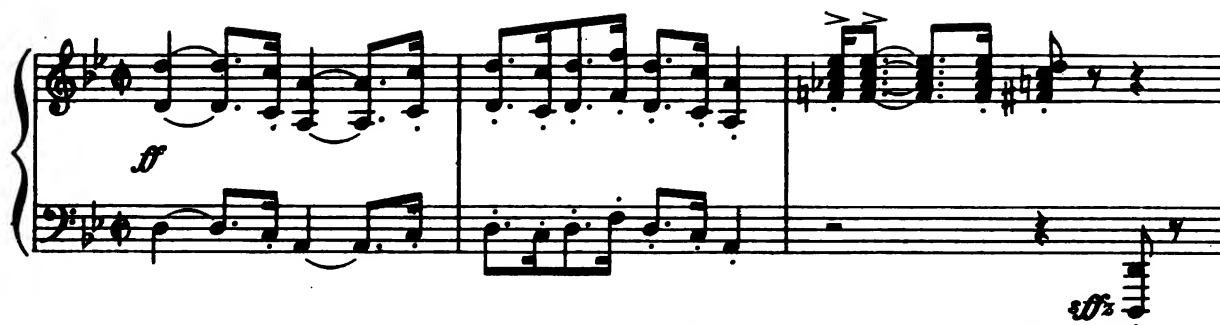
The second system continues the melody. The piano accompaniment includes a double bar line with repeat dots, indicating a section to be repeated. The vocal line has a long note at the end of the phrase.

lends a charm, So where is the harm? Af - fec - tion is all I need! —

The third system concludes the phrase with a double bar line. The piano accompaniment features a final cadence with a whole note chord in the right hand and a sustained bass note in the left hand.

Fox Trot

No 14

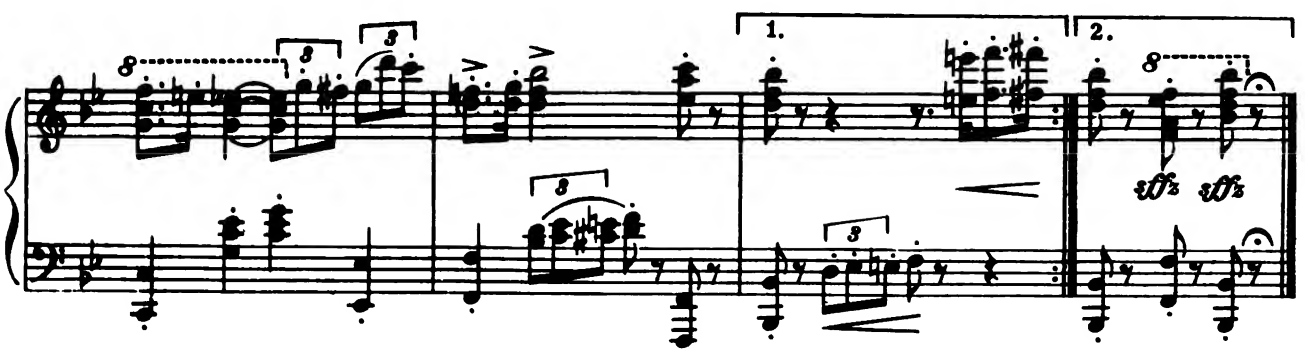


First system of musical notation. The treble staff features a complex melodic line with many beamed sixteenth notes and slurs. The bass staff has a simpler accompaniment with some chords and a single sixteenth note. A dynamic marking of *ff* (fortissimo) is present in the first measure. A bracket with the number 8 spans the first two measures of the treble staff. A drum entry is indicated by the word "(Drums)" with an arrow pointing to the start of the bass staff in the third measure.

Second system of musical notation. The treble staff continues with a melodic line, including a large slur over the second measure. The bass staff has a more active accompaniment with many beamed sixteenth notes. A dynamic marking of *ff* is present in the second measure. A bracket with the number 8 spans the first two measures of the treble staff.

Third system of musical notation. The treble staff features a melodic line with many beamed sixteenth notes. The bass staff has a simple accompaniment. A dynamic marking of *ff* is present in the second measure. A bracket with the number 8 spans the first two measures of the treble staff. A drum entry is indicated by the word "(Drums)" with an arrow pointing to the start of the bass staff in the third measure.

Fourth system of musical notation. The treble staff features a melodic line with many beamed sixteenth notes. The bass staff has a simple accompaniment. A dynamic marking of *ff* is present in the second measure. The system is divided into two parts, labeled 1. and 2., by a double bar line. A large slur is present over the second measure of the treble staff.



No 15

All For You!
Love Duo

Agitato

p accel. e cresc. *l.h.* *rit.*

p cresc.

The piano introduction consists of two staves. The right hand (l.h.) begins with a series of eighth and sixteenth notes, marked with a forte (f) dynamic and a crescendo. It features a triplet of eighth notes. The left hand provides a simple harmonic accompaniment with quarter notes. The tempo is marked 'Agitato' and the dynamics include 'p accel. e cresc.', 'f', and 'p cresc.'.

Andante espressivo

accel. *a tempo* Dear one!

The first vocal entry is on a single staff. It begins with a half rest, followed by the lyrics 'Dear one!'. The tempo is marked 'Andante espressivo'. The melody is marked with 'accel.' and 'a tempo'.

Dear one! why has cru-el fate con-spired our hearts to sev-er!

Andante espressivo

p *p espressivo* *l.h.*

The piano accompaniment for the first vocal entry consists of two staves. The right hand features a melody with a half note and a quarter note, marked with a piano (p) dynamic and 'p espressivo'. The left hand provides a simple harmonic accompaniment with quarter notes. The tempo is marked 'Andante espressivo'.

accel. *a tempo* Dear one!

The second vocal entry is on a single staff. It begins with a half rest, followed by the lyrics 'Dear one!'. The tempo is marked 'Andante espressivo'. The melody is marked with 'accel.' and 'a tempo'.

Tell me can it be, a-las, that love is gone, re-turn - ing nev-er!

The piano accompaniment for the second vocal entry consists of two staves. The right hand features a melody with a half note and a quarter note, marked with a piano (p) dynamic. The left hand provides a simple harmonic accompaniment with quarter notes. The tempo is marked 'Andante espressivo'.

Dear one!

Tell me! Sweet one! you have ev-er been a guid-ing star a-

accel. *f a tempo*

accel. *f a tempo*

I for --

love me! Can you for-get that first sweet mo - ment you whis-pered, "Love me!"

a tempo p

molto allargando pp

poco pressando

f dim. *pp* *pp*

get? Ah! mem-o-ries that lin - ger

For ev-er I shall re - mem - ber. All of this world I would give for

fp *fp* *fp* *f*

accel. e cresc.

yet, Now filled with an-guish and wild with re - gret! Mem - 'ries!

you! You dear!

ffp *p accel. e cresc.*

rit.

Nev - er! Ah! nev-er more their glad - ness!

rit.

Ev - er! All ——— for you dear!

f rit. *dim. e rall. l.h.*

Andante appassionato

Shall a heart fond and true ———

ten. *ten.* *ten.*

All for you! All for you! Life has be-come but pain; Shall a heart

ten. *ten.* *ten.*

molto espress.

sempre

Ev-er hun-ger for love but in vain? Sweet mem-ries still re-

ten. ev-er true *rall.* Hun-ger for love but in vain? Mem- 'ries fond,

poco rit. *a tempo molto espress.*

allargando

call, Mem- 'ries, sweet mem-ries still re-call to us the rap-tures that once we knew Ah!

molto cresc.

still re call Rap-tures that once we knew. Ah!

ten. *molto cresc. ed allargando*

piu largo *ff* *a tempo* *rit.*

Live or die, what care I, It is all, all for you!

piu largo *ff* *a tempo* *rit.*

Live or die, what care I, It is all, all for you!

rit. *ff molto allarg. 3/2*

No 16

Finale 2nd Act

Moderato

SOPRANO'S and ALTO'S

mf

Now we are drow - sy, we'll all go to rest! And at

mf TENORS

Now we are drow - sy, we'll all go to rest! And at

mf BASSES

CHORUS

Mor - pheus' be - heat sleep the sleep of the blest!

Mor - pheus' be - heat sleep the sleep of the blest!

mf

Na - tures re - stor - er how won - drous it seems, As we're

Na - tures re - stor - er how won - drous it seems, As we're

waft - ed in dreams o - ver moun - tains and streams!

waft - ed in dreams o - ver moun - tains and streams!

mf

Vi - sions of fair - y - land soft - ly un - fold! As, in

Vi - sions of fair - y - land soft - ly un - fold! As, in

sto - ries of old, All is pur - ple and gold!

sto - ries of old, All is pur - ple and gold!

p cresc.
Ban - ished is sor - row! re - freshed on the mor - row, We'll

p
Ban - ished is sor - row! re - freshed on the mor - row, We'll

p cresc.

greet the morn-ing light so let us say good - night!

greet the morn-ing light so let us say good - night!

GIRLS

We'll go to rest we'll

Let

GENERAL H.

We'll all go to rest! and at Mor-phus be-hest

us say good - night!

go to rest!

Good

Good

sleep, sleep of the blest!

night! — good — night! We'll

night! — good — night! Let

BASSES

We'll all go to rest and at Mor-phus be-hest

The first system of the musical score. It consists of three staves. The top two staves are vocal parts with lyrics: "night! — good — night! We'll" and "night! — good — night! Let". The third staff is for the basses with the lyrics: "We'll all go to rest and at Mor-phus be-hest". The piano accompaniment is shown in the bottom two staves of the system.

go — to rest!

— us say good-night!

sleep, sleep of the blessed!

The second system of the musical score. It consists of three staves. The top two staves are vocal parts with lyrics: "go — to rest!" and "— us say good-night!". The third staff is for the basses with the lyrics: "sleep, sleep of the blessed!". The piano accompaniment is shown in the bottom two staves of the system.

The third system of the musical score. It consists of two staves for the piano accompaniment. The first staff has a dynamic marking of *fp* (fortissimo piano) and a fermata. The second staff has a dynamic marking of *fp* (fortissimo piano) and a fermata.

Gong (strikes 12)

sempre dim.

The fourth system of the musical score. It consists of two staves for the piano accompaniment. The first staff has a dynamic marking of *fp* (fortissimo piano). The second staff has a dynamic marking of *sempre dim.* (sempre diminuendo).

Piano introduction for 'Good Night'. The music is in 4/4 time, featuring a steady eighth-note accompaniment in both hands. The key signature has one sharp (F#). The piece concludes with a fermata and a *pp* (pianissimo) dynamic marking.

Vocal entry for 'Good Night'. The vocal line begins with a *pp* (pianissimo) dynamic. The lyrics 'Good night!' are written below the notes. The piano accompaniment provides a simple harmonic support.

Piano accompaniment for 'Good Night'. The music features a steady eighth-note accompaniment in both hands, with a *ppp* (pianississimo) dynamic marking. The key signature has one sharp (F#).

Section for 'FOUR GIRLS'. The vocal line begins with a *ppp* (pianississimo) dynamic. The lyrics 'Good night!' are written below the notes. The piano accompaniment features a *perdendosi* (fading away) marking and a *pppp* (pianississimo) dynamic. The music concludes with a fermata.

Piu mosso

ppp *pp sempre rubato* *pp*

Moderato

rit. *ppp* *fp* *lunga* *mp* *dim.* *p* *mf dim.* *pp*

Poco animato *Moderato*

p *pp* *fp* *molto rit.*

Piu lento *rubato*

rit. *poco sfz* *fp a tempo* *rubato* *fp*

Poco animato *rit.* *dim.* *pp*

a tempo *sfz* *fp* *sfz*

First system of musical notation. The treble staff contains a complex melodic line with many beamed sixteenth and thirty-second notes. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes. Dynamic markings include *sfz*, *p*, and *sfz*.

Second system of musical notation. The treble staff has a few notes, while the bass staff continues the accompaniment. The tempo marking *poco rit.* is present. Dynamic markings include *fp* and *pp*.

Third system of musical notation. The treble staff has a few notes, while the bass staff continues the accompaniment. The tempo marking *accelerando molto* is present. Dynamic markings include *ppp*, *ff*, and *sfz*.

Fourth system of musical notation. The treble staff has a few notes, while the bass staff continues the accompaniment. The tempo marking *Tempo I* is present. Dynamic markings include *pp* and *molto rit.*

Fifth system of musical notation. The treble staff has a few notes, while the bass staff continues the accompaniment. The tempo marking *piu rit.* is present. Dynamic markings include *pp*, *sfz*, *p*, *sfz*, and *sfz*.

Andante misterioso

SCHMALZ *p portato* PAT *p portato*

At last! Be care-ful! We are — a —

staccatissimo

lonel My an-gell Shl —

SCHMALZ PAT

Can I re - sist? Ah! dear-est! Won't you be mine

SCHMALZ

PAT (aside) SCHMALZ *accel.*

own? Ah! Kiss me dear! Kiss me dear! To my arms! —

con passione *sempre*

accel. *sfz dim.*

PAT

Yet a while I pri - thee spare me! Not to-night! Not to-night!

animando
p *pp* *s* *sfz* *sfz*

(Spoken quickly)
 Oh come and play with me

Molto meno portato *portato* *portato* *(Spoken pp and quickly)*
 I can't! And still what a thrill in your glance, love! You ex -

sfz *p*

cite me! You de - light me! The bliss of a kiss would en -

poco rit. *a tempo*

trance, love! Ah, but not to-night love! Not to - night!

poco rit. *a tempo*

The musical score is written for a voice and piano. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into four systems. The first system contains the first line of the song, with the vocal line starting on a treble clef and the piano accompaniment on a grand staff. The second system continues the first line and begins the second line. The third system continues the second line. The fourth system contains the final line of the song. Performance instructions include 'animando', 'Molto meno portato', 'poco rit.', and 'a tempo'. Dynamic markings include 'p', 'pp', 'sfz', and 'pp'. There are also spoken parts indicated by '(Spoken quickly)' and '(Spoken pp and quickly)'. The lyrics are: 'Yet a while I pri - thee spare me! Not to-night! Not to-night! Oh come and play with me I can't! And still what a thrill in your glance, love! You ex - cite me! You de - light me! The bliss of a kiss would en - trance, love! Ah, but not to-night love! Not to - night!'.

You ex-cite me! You de-

light me! Ah! but

rit. not to-night, love, Not to - night! *(She starts to go upstairs very slowly)*

poco rit. *mp*

p To - mor - row! *p* But not to -

staccatissimo *poco fz p* *fp*

night! To-mor-row!

staccatissimo

fp

Tempo I

pp

ppp rit.

But not to-night, love! not to

rit.

perdendosi (She enters her room)

QUICK CURTAIN

night!

a tempo

perdendosi e rubato

sfz p

sfz

Schmalz in sentimental pose
Toto and Darrow in threatening attitude

Entr' Act II

No 17

Molto marcato

The first system of the musical score for 'Molto marcato' is written for piano in 2/4 time. It features a treble and bass staff. The treble staff begins with a half note chord (F#4, A4) followed by a series of eighth and sixteenth notes, including a triplet of eighth notes. The bass staff starts with a half note chord (Bb3, Db4) and continues with a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *f* and *ff*. The system concludes with a half note chord (F#4, A4) in the treble and a half note chord (Bb3, Db4) in the bass.

The second system continues the 'Molto marcato' piece. It features a treble and bass staff. The treble staff has a half note chord (F#4, A4) followed by a series of eighth and sixteenth notes, including a triplet of eighth notes. The bass staff starts with a half note chord (Bb3, Db4) and continues with a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *f* and *ff*. The system concludes with a half note chord (F#4, A4) in the treble and a half note chord (Bb3, Db4) in the bass.

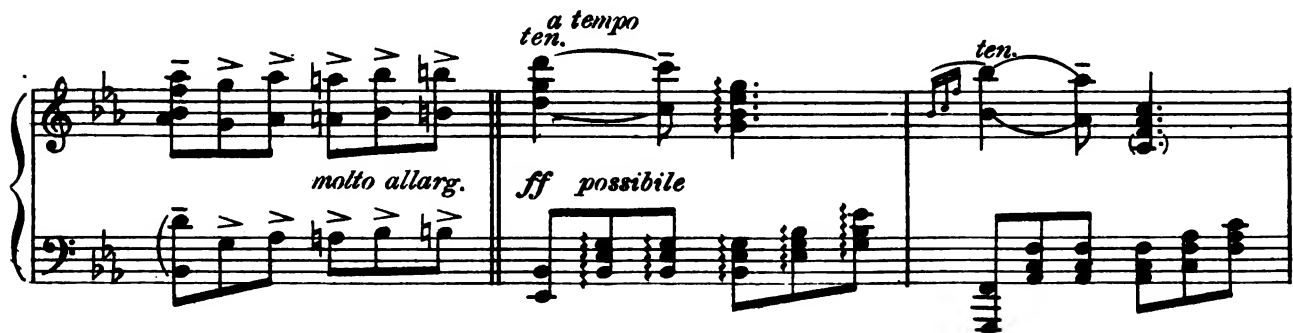
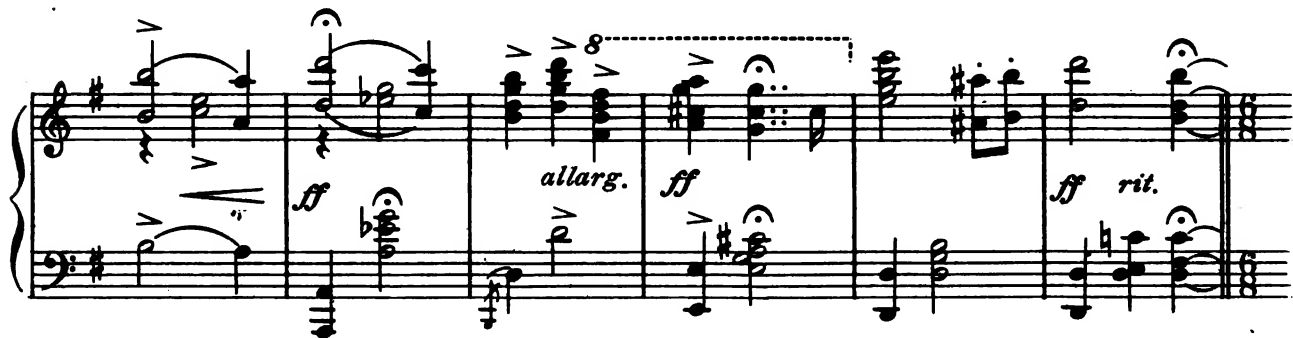
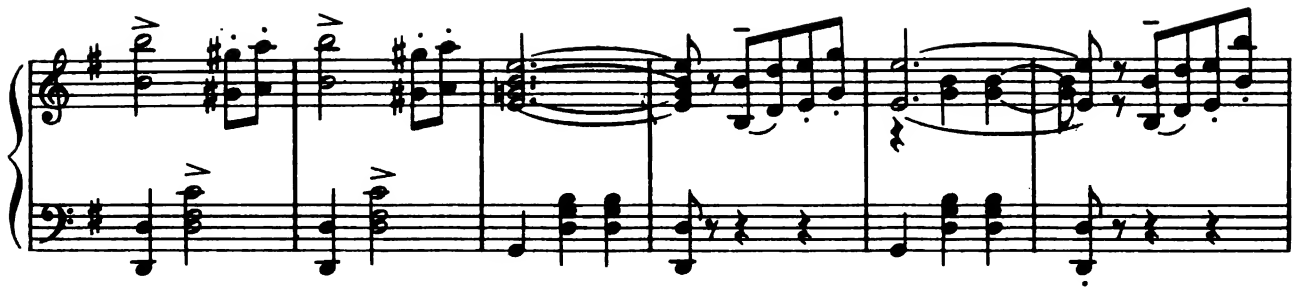
Valse lento

The first system of the musical score for 'Valse lento' is written for piano in 3/4 time. It features a treble and bass staff. The treble staff begins with a half note chord (F#4, A4) followed by a series of eighth and sixteenth notes. The bass staff starts with a half note chord (Bb3, Db4) and continues with a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *p*. The system concludes with a half note chord (F#4, A4) in the treble and a half note chord (Bb3, Db4) in the bass.

The second system continues the 'Valse lento' piece. It features a treble and bass staff. The treble staff has a half note chord (F#4, A4) followed by a series of eighth and sixteenth notes. The bass staff starts with a half note chord (Bb3, Db4) and continues with a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *pp* and *rit.*. The system concludes with a half note chord (F#4, A4) in the treble and a half note chord (Bb3, Db4) in the bass.

This page of musical notation, numbered 100, contains six systems of piano music. The notation is written for a piano, with a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is common time (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics and performance instructions are indicated throughout the score:

- System 1:** The first system shows a melodic line in the treble and a supporting bass line. The second measure of the treble staff includes the instruction *diminuendo*.
- System 2:** The first measure of the treble staff includes the instruction *f allargando*. The second measure of the treble staff includes the instruction *ff*. The third measure of the treble staff includes the instruction *poco rit.*. The fourth measure of the treble staff includes the instruction *p*.
- System 3:** The first measure of the treble staff includes the instruction *accel.*.
- System 4:** The first measure of the treble staff includes the instruction *p*.
- System 5:** The first measure of the treble staff includes the instruction *p*.
- System 6:** The first measure of the treble staff includes the instruction *p*.



poco rit.

ten.
a tempo

molto cresc. ed allargando

ff *a tempo*

rit. *ff* *molto allargando* *fff*

No 18

Opening Act III

Allegro con spirito

f *fp*

cresc. molto *f*

ff

TENORS *f*

What joy we find as aft-er we have dined, We puff with pride A

BASSES *f* *ff* *p*

f *p*

fine ci - gar And sip a ca - fe noir, With "cogn - ac" on the side! Let's

drink one toast to that we love the most And then, be - fore we

GENERAL HOLBROOK

May
all break up, We'll fill an - oth - er cup and drink one more!

*Meno mosso**rit.*

I say just one word? A po-em you have nev-er heard Of the old-en days, In

p staccato

Pro-ceed!

p staccato

In-deed!

*p**p**rit.**Tempo di Valse (molto moderato)*

which I praise a friend? Through life we must know man-y sor - -

p

La la la la la la

*p**rit.**p poco rit.*

rows! We must share man-y a care, man-y a pain! — Our friends come and

la la la la la la la la la la la la



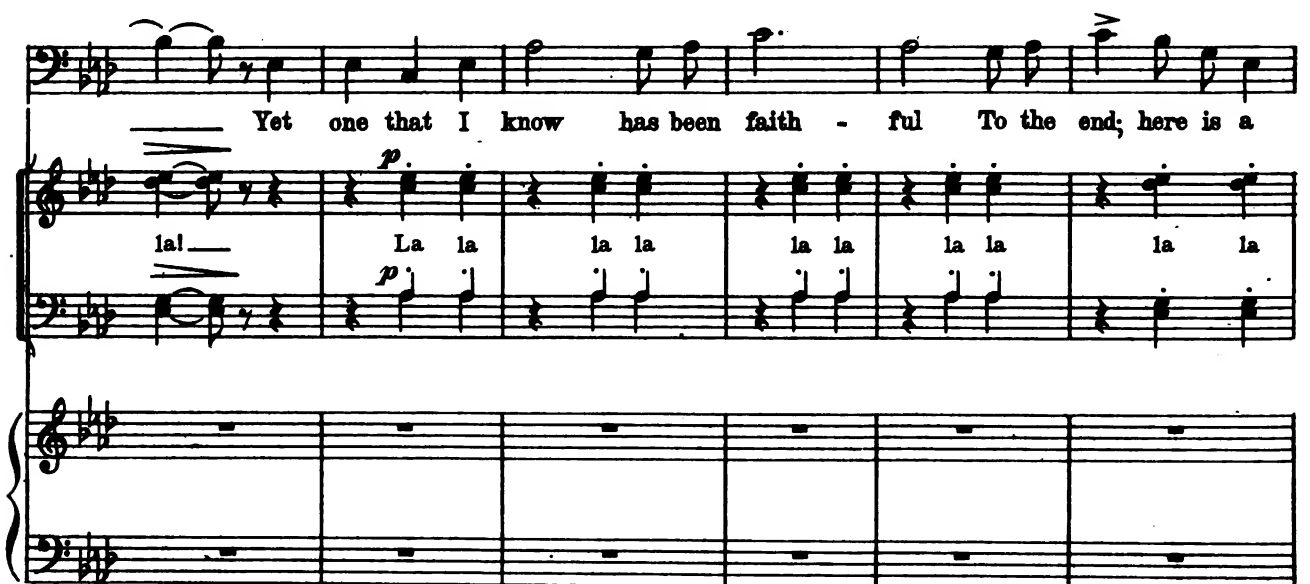
go, Some are false, as we know, And we trust them, — but in vain!

la la la la la la la la la la la la



Yet one that I know has been faith - ful To the end; here is a

la! — La la la la la la la la



friend, you will a - gree! ——— Fond bless-ings I give as we peace-ful - ly —

la la la la la la la la la la

rit.

Piu rit.

live — To - geth - er! My pipe — and mel —

la — So here's to your pipe say wel — *attacca* Let's

pp attacca ff

Allegro Tempo I

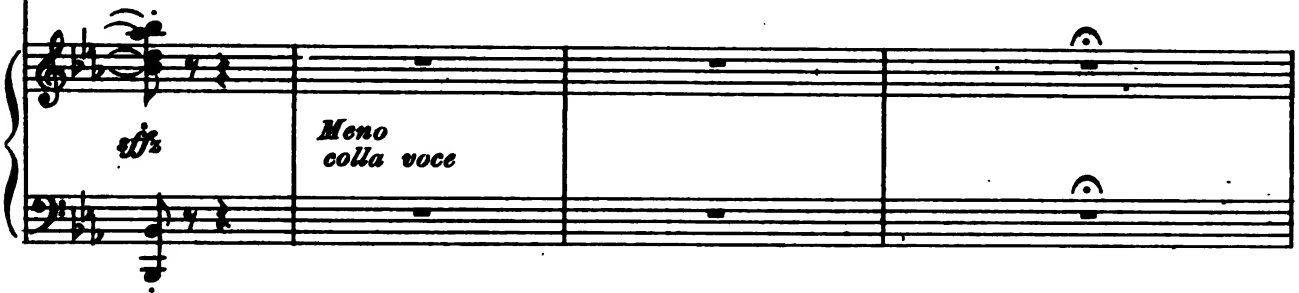
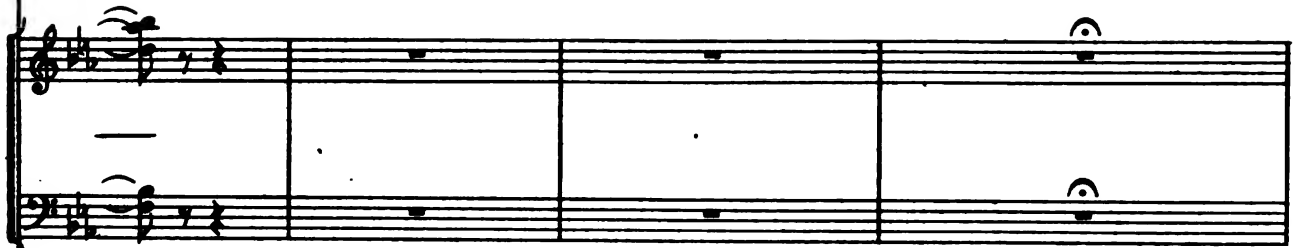
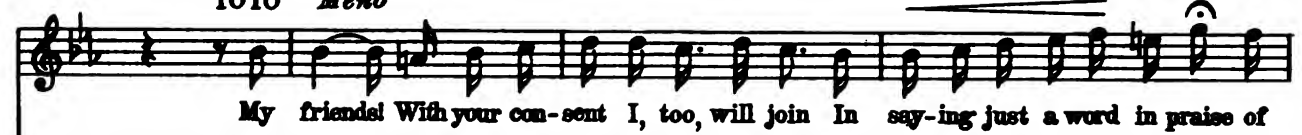
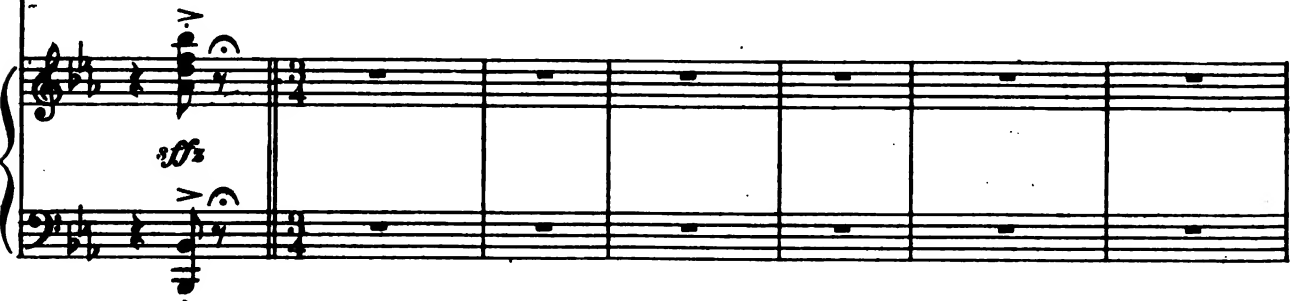
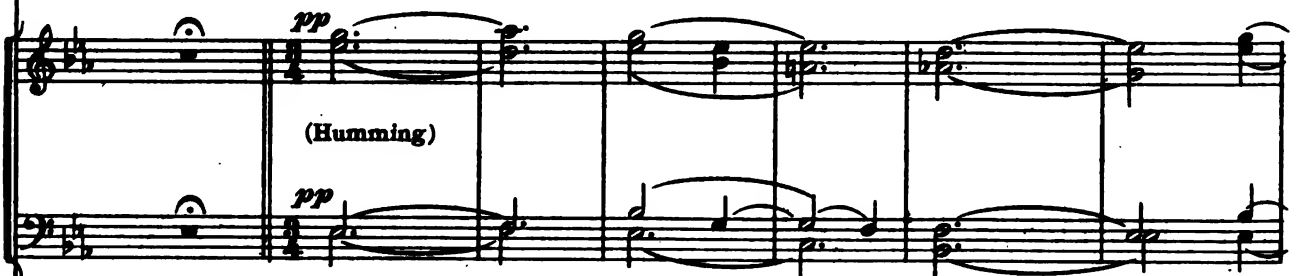
drink one toast to that he loves the most and then one more! — The Prince! —

(To Toto) rit.

Allegro Tempo I

ff

ff rit.

TOTO *Meno**rit.* Andante espressivo

Cadenza 109

soothe an ach-ing heart? Ah Give me then the

pp *a tempo*

pp *pp*

This system contains a vocal line with a cadenza. The vocal line starts with a triplet of eighth notes, followed by a half note, then a quarter note, and finally a half note. The piano accompaniment consists of a series of chords in the right hand and single notes in the left hand. The tempo is marked *a tempo* and the dynamics are *pp* (pianissimo).

wine whose ma-gic di-vine Stills the pain of Love's sor-row and lets us for-

This system continues the vocal line and piano accompaniment from the first system. The vocal line has a triplet of eighth notes, followed by a half note, then a quarter note, and finally a half note. The piano accompaniment consists of a series of chords in the right hand and single notes in the left hand.

Tempo I

get! Let's drink one toast to that we love the most and then be -

Let's drink one toast to that we love the most and then be -

Tempo I

attacca *ff*

attacca *ff*

This system contains a vocal line and piano accompaniment. The vocal line starts with a triplet of eighth notes, followed by a half note, then a quarter note, and finally a half note. The piano accompaniment consists of a series of chords in the right hand and single notes in the left hand. The tempo is marked *Tempo I* and the dynamics are *ff* (fortissimo).

fore We all break up We'll fill an-oth-er cup and drink

fore We all break up We'll fill an-oth-er cup and drink

The first system consists of three staves. The top two are vocal staves with lyrics. The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like *ff* and *ffz*.

ffz *Piu mosso*
one more!

ffz *Piu mosso*
more!

The second system consists of three staves. The top two are vocal staves with lyrics. The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like *ffz* and *ff*. The tempo marking *Piu mosso* is present.

Ballet - Suite

No 19a

Allegro

f

Meno

ffz *p* *poco accel.*

sfz poco rit. *a tempo*

1. *accel.* *sfz poco rit.*

2. *poco accel.* *f*

a tempo tranquillo sf

ten.

sempre f

1.

2.

ff sf

meno

poco accel.

sf poco rit.

a tempo

poco accel.

f

Allegretto

First system of musical notation. The treble staff begins with a *mf* dynamic marking. The bass staff features a *ffz* marking followed by a *rit.* (ritardando) instruction. The system concludes with a *p* (piano) marking and the instruction *meno mosso e rubato*.

Second system of musical notation, continuing the piece with various melodic and harmonic developments in both staves.

Third system of musical notation. The treble staff includes a *p* (piano) dynamic marking. The system shows a continuation of the musical themes with some chromatic movement.

Fourth system of musical notation. The treble staff begins with a *f* (forte) dynamic marking, which then changes to *p* (piano) in the middle of the system.

Fifth system of musical notation. The system includes a *poco rit.* (poco ritardando) instruction. It concludes with a *fz* (forzando) marking and a final cadence in the key of D major.

Poco meno

TRIO

The first system of musical notation for the 'Poco meno' section. It features a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is 2/4. The music begins with a forte (f) dynamic. The right hand plays a series of eighth and sixteenth notes, while the left hand provides a steady bass line. A crescendo hairpin leads to a sforzando (sfz) dynamic, followed by a piano (p) dynamic. The system ends with a repeat sign.

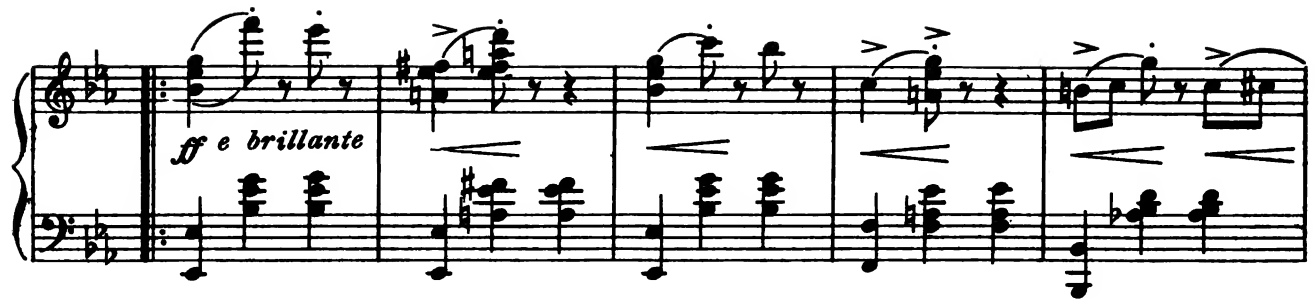
The second system of musical notation. It continues the piece with a crescendo leading to a sforzando (sfz) dynamic, followed by a fortissimo (fp) dynamic. The right hand features more complex rhythmic patterns, including triplets. The system concludes with a repeat sign.

The third system of musical notation. It begins with a forte (f) dynamic and a crescendo leading to a sforzando (sfz) dynamic. The right hand has a melodic line with some grace notes. The system ends with a repeat sign.

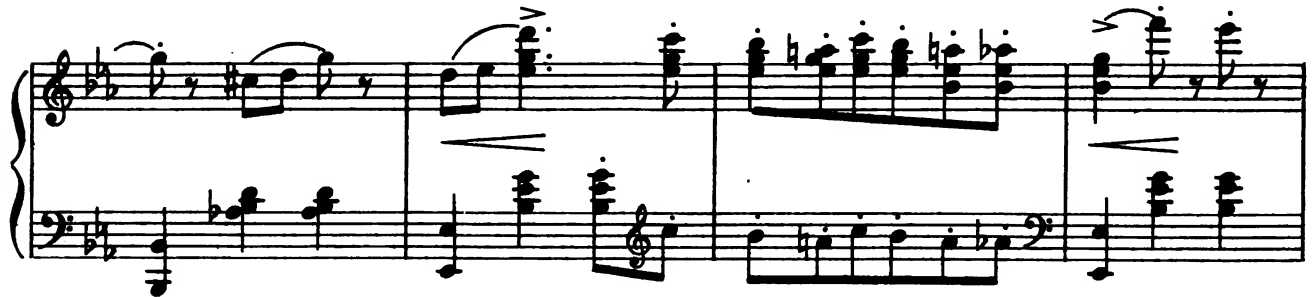
The fourth system of musical notation. It starts with a crescendo leading to a sforzando (sfz) dynamic, followed by a tempo change to 'a tempo'. The right hand has a more active melody. The system ends with a repeat sign.

Tempo di Valse

The fifth system of musical notation, marking the beginning of the 'Tempo di Valse' section. The key signature changes to two flats (Bb and Eb). The time signature is 3/4. The music starts with a forte (f) dynamic. The right hand plays a waltz-like melody with eighth and sixteenth notes. The left hand has a simple bass line. The system ends with a repeat sign.



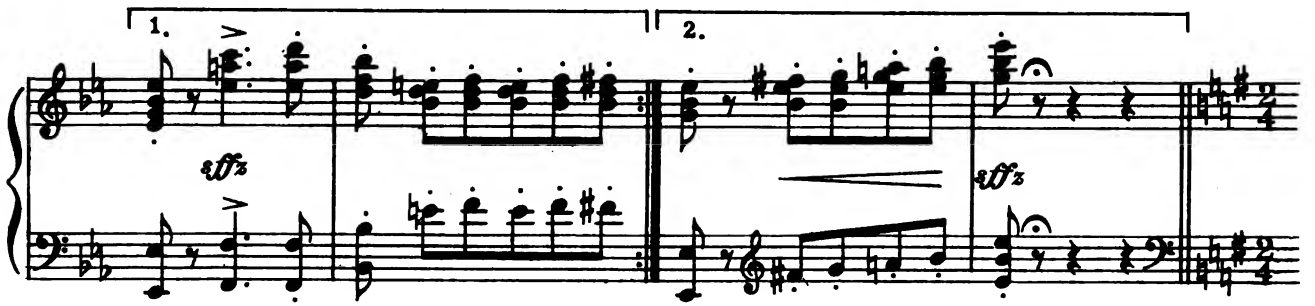
First system of musical notation. The treble staff features a melodic line with slurs and accents, while the bass staff provides a harmonic accompaniment with chords and single notes. The tempo and dynamics are marked *ff e brillante*.



Second system of musical notation. The treble staff continues the melodic development with slurs and accents, and the bass staff maintains the harmonic support.



Third system of musical notation. The treble staff shows further melodic elaboration, and the bass staff continues the accompaniment.



Fourth system of musical notation, featuring first and second endings. The first ending is marked with a '1.' and the second with a '2.'. Both sections are marked *ffz*. The system concludes with a key signature change to two sharps (F# and C#) and a 2/4 time signature.



Fifth system of musical notation. The tempo changes from *Allegro* to *Meno*. The treble staff contains a rapid melodic passage, and the bass staff has a sustained chord. The system ends with a *ffz p* marking.

meno poco accel. sfz poco rit.

a tempo accel.

sfz poco rit. poco accel. f

Tempo animato

CODA sfz

8 accel.

8 sfz sfz sfz sfz sfz

No 19b

Encore - Waltz

Valse lente

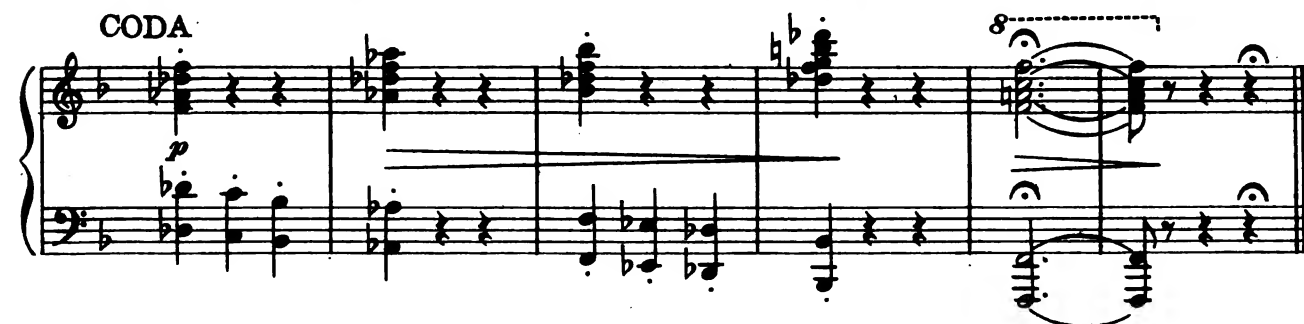
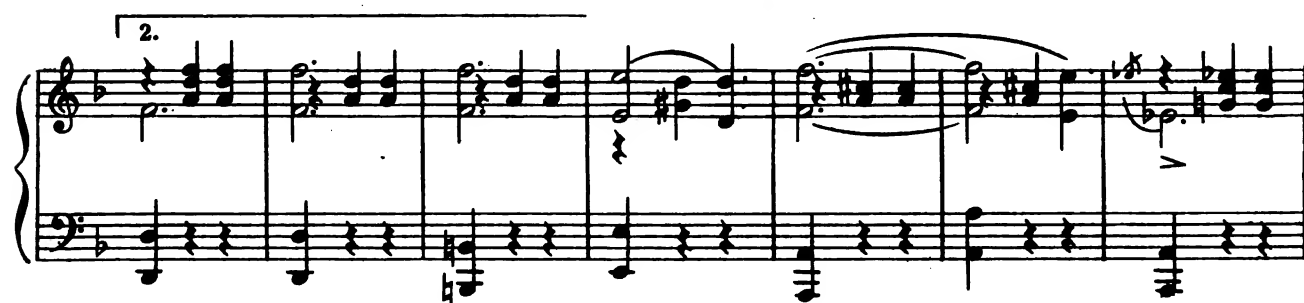
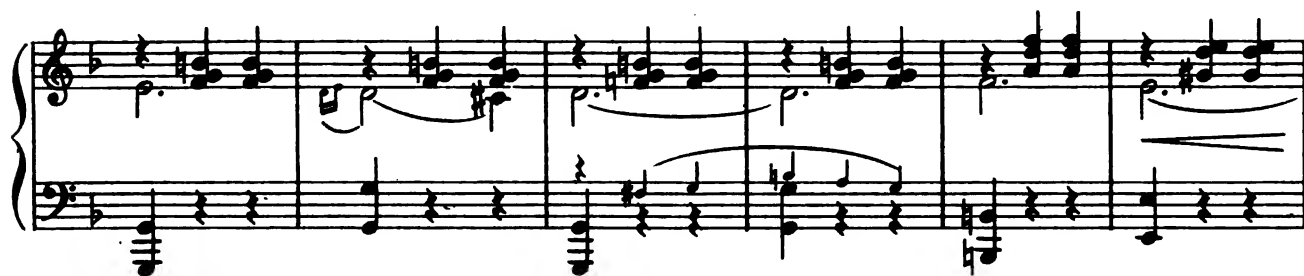
Espressivo

The first system of musical notation for 'Encore - Waltz' is in 3/4 time and B-flat major. It consists of a grand staff with a treble and bass clef. The tempo is 'Valse lente'. The first measure is marked *mf*. The second measure has a crescendo hairpin. The third and fourth measures are marked *sf*. The fifth measure is marked *Espressivo* and *p*. The sixth measure is marked *espressivo* and *p*. The system ends with a double bar line.

The second system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The first measure is marked *p*. The second measure is marked *p*. The third measure is marked *p*. The fourth measure is marked *p*. The fifth measure is marked *p*. The sixth measure is marked *p*. The system ends with a double bar line.

The third system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The first measure is marked *p*. The second measure is marked *p*. The third measure is marked *p*. The fourth measure is marked *p*. The fifth measure is marked *p*. The sixth measure is marked *p*. The system ends with a double bar line.

The fourth system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The first measure is marked *p*. The second measure is marked *p*. The third measure is marked *p*. The fourth measure is marked *p*. The fifth measure is marked *p*. The sixth measure is marked *p*. The system ends with a double bar line.



No 20

In A Little World For Two

QUARTETTE

Moderato

"PAT"

In a lit - tle
Then when you are

mf *poco rit.* *p stacc. a tempo*

DARROW

TONY

world for two There'll be naught to do but love: So you plain - ly see That's the
all a - lone, Oh, what joy un-known 'twill be! In that world for two We will

GRACE

PAT

life for me! Oh, what can it be that you are talk - ing of? Ah!
e'er be true! There'll be none but you a - round to flirt with me! And

poco rall. *fp*

DARROW

In that lit - tle world for two On - ly joy for you shall be; Set the
in that lov - ers' Par - a - dise It will be so nice for you! There will

a tempo

TONY

GRACE

bells a - ring - ing! How my heart is sing - ing! Is it love songs dear for me?
be no part - ing! Let us then be start - ing! For our lit - tle world for two!

QUARTETTE

rit. Sweet love songs
rit. Sweet love songs
rit.

rit.

Moderato

f a tempo

Wed - ding bells, then chime your mer - ry tune! On {your} hon - ey-moon {you'll} {our} {we'll}

Wed - ding bells, then chime your mer - ry tune! On {your} hon - ey-moon {you'll} {our} {we'll}

Moderato

f a tempo

poco rall. *a tempo*

soon be go - ing! May the way with ro - ses e'er be strewn

soon be go - ing! May the way with ro - ses e'er be strewn

poco rall. *a tempo*

poco rall. *a tempo* *pp*

In {your} lit - tle world for two. Wed - ding bells then

In {your} lit - tle world for two. Wed - ding bells then

poco rall. *a tempo* *pp*

poco rall. *a tempo*

chime your mer-ry tune! On {your} hon-ey-moon {you'll} soon be go - ing! May the way with

chime your mer-ry tune! On {your} hon-ey-moon {you'll} soon be go - ing! May the way with

poco rall. *a tempo*

poco rall. *a tempo*

ro - ses e'er be strewn In {your} lit - tle world for two. 1. two. 2. two.

poco rit. *D.C.* (Bells)

Detailed description: This system contains the first two staves of the musical score. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The music is in 4/4 time. The first two measures of the vocal line are "ro - ses e'er be strewn". The next two measures are "In {your} lit - tle world for". The final two measures are "two." followed by a first ending "1. two." and a second ending "2. two.". The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The tempo marking "poco rit." appears above the piano staff, and "D.C." (Da Capo) is written below it. The second ending of the piano part is marked "(Bells)".

Animato
DANCE after 2nd verse

Detailed description: This section contains the dance music, starting after the second verse. It consists of four staves of piano accompaniment. The music is in 4/4 time and is marked "Animato". The first two staves show a rhythmic pattern of eighth notes and chords. The third and fourth staves continue this pattern, with some variations in the right hand. The music is written for piano, with a focus on rhythmic drive and harmonic support.

The Shoes Of Husband "Number One"!

(As Worn by "Number Two.")

No 21

My wife was her first hus-bands "bet-ter
When I tell her that I work like a

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piano part includes dynamic markings such as *f* (forte) and *sf* (sforzando).

half!" She mar-ried me and now she's "the whole thing!" Her
dog, She says, Oh, yes! you track in mud-dy feet! You

The second system continues the musical score. The vocal line includes the lyrics "half!" and "dog,". The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

"first" may not have meant it for a laugh - But
plant your-self and slum-ber like a log - And

The third system concludes the musical score. The vocal line includes the lyrics "first" may not have meant it for a laugh - and "plant your-self and slum-ber like a log -". The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

ro - ses e'er be strewn In {your} lit - tle world for two. 1. two. 2. two.

poco rit. *D.C.* (Bells)

This system contains the first two staves of the musical score. The top staff is a vocal line with lyrics, and the bottom staff is a piano accompaniment. The lyrics are "ro - ses e'er be strewn In {your} lit - tle world for two." followed by a first ending "1. two." and a second ending "2. two." The piano accompaniment includes markings for "poco rit." and "D.C." (Da Capo), and a section labeled "(Bells)".

Animato
DANCE after 2nd verse

This section contains the dance music, starting with the instruction "Animato" and "DANCE after 2nd verse". It consists of four staves of piano accompaniment. The music is characterized by a fast tempo and a rhythmic melody in the right hand, with a supporting bass line in the left hand. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The Shoes Of Husband "Number One"!

(As Worn by "Number Two.")

No 21

My wife was her first hus-bands "bet-ter
When I tell her that I work like a

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part includes dynamic markings such as *f* and *sf*, and various articulations like accents and slurs.

half!" She mar-ried me and now she's "the whole thing!" Her
dog, She says, Oh, yes! you track in mud-dy feet! You

The second system continues the musical piece. The vocal line includes the lyrics "half!" and "dog," followed by a longer phrase. The piano accompaniment features a triplet in the bass line. The lyrics are aligned with the vocal notes.

"first" may not have meant it for a laugh - But
plant your-self and slum-ber like a log - And

The third system concludes the musical piece. It features triplet markings in both the vocal and piano parts. The lyrics "first" and "plant your-self" are aligned with the vocal notes, while "log -" and "And" are at the end of the system.

his last words were, "Death, where is thy sting?" He
hang a - round for some - thin' good to eat! Now

lived here, man and boy, most all his life - And
my first hus - band" - then I let her rave - "He

no one ev - er liked him spesh-ul well! But, now he's gone, if you'll be-lieve "my"
loved me and he nev - er cared to roam! And yet the lit - tle tomb-stone o'er his

wife - His vir-tues were too nu-mer-ous to tell! Why, he de-
grave - Says "He has gone un-to a hap-pier home!" Well he de-

Poco animato

serves to have a mon - u - ment e - rect - ed to his mem - o - ry, With
serves to have a mon - u - ment e - rect - ed to his mem - o - ry, For

fp

"say - ings" on it by some fa - mous po - et! He
he was a tee - tot - ler and a dea - con! We're

p *f*

nev - er smoked nor gam - bled none, Nor cursed, nor had a bit of fun, Or
dif - fer - ent as we can be, A "bright and shin - ing light" was he, While

p

if he did, you bet she did - n't know it. He
I am just a kind of "warn - ing bea - con." My

oft - en said that he would like to "beat her plumb to death," But
bat - ting av - 'rage is the low - est in the hus - bands' league! I've

he was called be - fore his work was done. Till
nev - er made a "hit" nor scored a run! But

I got her I nev - er knew How hard it is for "Num - ber Two" To
my worst er - ror till I die, Has been as "Num - ber Two" to try To

1. fill the shoes of hus - band "Num - ber One!"
2. fill the shoes of hus - band "Num - ber One!"

Repeat for Dance

No 22

Two Laughing Irish Eyes.

Andantino

"PAT"

sempre rubato

tim-id er bold man, There's one thing he can-not re-sist,— 'Tis the

pp

ten. p

glance of your eye which he takes to im-ply That per-haps you would like to be

p

"kissed!" And so great his con-keit is, Your con-quest com-plete is, He's

pp

in for an aw-ful sur-prise, — When he finds, to the shame of him,

rit.
You have made game of him, All through a pair of bright eyes! —

Moderato
poco rit. poco a poco in tempo
When a glance you are steal-ing, He finds it so ap-peal-ing that he

can't stand the feel-ing if he tries! — In a smile there's a to-ken of

allargando *rit.* *a tempo* *rit.*

prom - i - ses un - spok - en! Sure, there's man - y a heart been brok - en by two

allargando *rit.* *f* *a tempo* *rit.*

1. *molto rit.* 2. *molto rit.* *f*

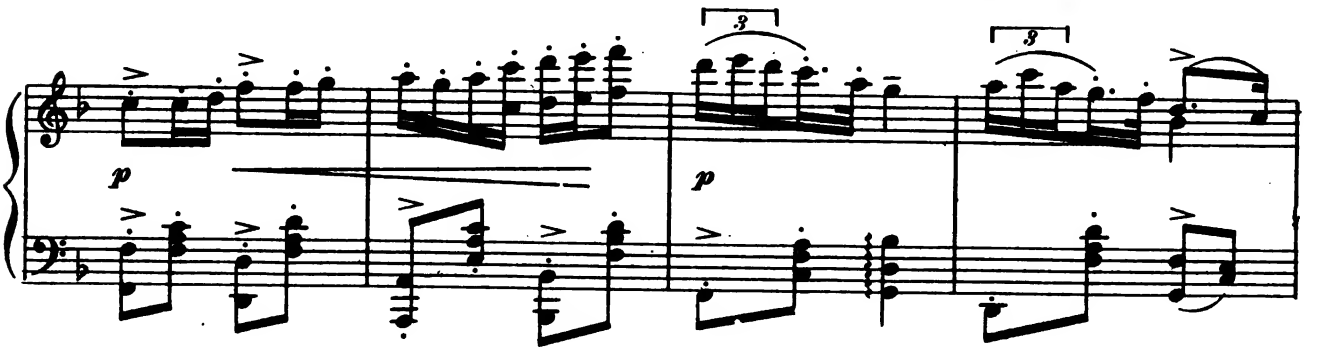
laugh - ing, I - rish eyes! — laugh - ing, I - rish eyes! —

molto rit. *f* *p* *molto rit.* *f* *attacca*

DANCE
Moderato

pp *pp*

sfz dim



Finale Ultimo

No 23

Andante mosso *ff*

ENSEMBLE

All for you! All for you! My heart will e'er be

All for you! All for you! My heart will e'er be

Andante mosso

f accel. *ff a tempo*

ALL

true! Ah! Live or die What care I It is all, All for

true! Ah! Live or die What care I It is all, All for

rit. *ff* *rit.*

Poco a poco in tempo

f *a tempo*

you! ——— When a glance you are steal - ing, He finds it so ap - peal - ing, That he

f *a tempo*

you! ——— When a glance you are steal - ing, He finds it so ap - peal - ing, That he

f *a tempo*

Poco a poco in tempo

f *ff a tempo*

ff

can't help the feel - ing if he tries! ——— In a smile's there's a to - ken, Of

ff

can't help the feel - ing if he tries! ——— In a smile's there's a to - ken, Of

ff

ff

"PAT" (alone)

*rit.**a tempo*

prom - is - es un - spo - ken Sure, theres man - ya heart been bro - ken, by two

prom - is - es un - spo - ken Man - ya heart bro - ken, by two

rit. *mf* *sfz a tempo*

rit. *ff* laugh - ing I - rish eyes!

rit. *ff* laugh - ing I - rish eyes!

rit. *ff* laugh - ing I - rish eyes!

rit. *ff* *brillante* *Animato*

allargando *fff* *fff* *fff* *fff* (End of Opera)

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